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CREATING MUSIC SCHOOL IN FRANCE FOR AMERICANS

Francis Casadesus, Aided by
M. Fragnand, Plans Conserva-
tory at Fontainebleau—Municipality Votes Endowment for Institution—To Include Courses of Paris Conservatory—Paris Swings into Musical Activities—Messenger Now Heads Opéra-Comique

Bureau of Musical America,
54, Rue Vavin,
Paris, VI, Sept. 1, 1919.

THE relation between France and America is becoming more and more intimate, and this fact has already been illustrated by the formation of the United States College in Paris, which, as the colleges of the Middle Ages, gathered thousands of foreign students round the Sorbonne, will serve to guide those students of the American universities who wish to finish their education under the inspiration of "Old World" culture. There is also a strong movement in the musical world to facilitate international studies, and two new schools of music are being formed here. An outline was given in my last letter of the Ecole Normal de Musique de Paris, which institution is to be opened next month. This week I have received the intimation that the second school is mooted, and this time for Americans only. The following letter has been sent to me by Francis Casadesus, who has been doing his bit in the promotion of American music and American artists:

"Dear MUSICAL AMERICA:

"After having spent seven months at Chaumont teaching instrumentation to the A. E. F. Bandmasters' and Musicians' School (created through Mr. Damrosch by General Pershing), and having observed the influence that the Americans and French have over each other, and also having learned to love and esteem the citizens of your country, I have judged it necessary to continue in a practical way our mutually agreeable relations. With this aim in view, I immediately thought of putting, during the summer months, the courses of the Paris National Conservatory of Music at the disposal of the American students wishing to perfect their musical education in France. Several American friends tried to persuade me not to do so, while others encouraged my idea. The former spoke of the too great temptations and attractions of Paris, etc. But recently I made the acquaintance of a M. Fragnand, *Sous Préfet* (Governor) of Fontainebleau. He is a great lover of music, full of energy and extremely generous. I found that he was pursuing the same object as myself, and we have decided to form a school at Fontainebleau. In this way American families who wish to send their children to France would be reassured. This school would open each year at the beginning of July and would include the principal courses of the Paris Conservatory. These courses would be put at the disposal of overseas students of both sexes, having already received a very complete musical instruction in the conservatories of America. After much perseverance we have arranged that the eminent conservatory professors will give their course at Fontainebleau during the summer. The classes would be held either in the Chateau of that town (one of the most beau-



Photo by Frederick E. Morse, Sol Young Studio

PERCY GRAINGER

Who Returns to the Concert Field This Season After an Absence in Service of the United States Army. Mr. Grainger Will Be Heard in a Coast to Coast Tour. (See Page 33)

tiful in France), which would be given over to the students by the Ministry of Fine Arts, or in a new building constructed for the purpose. Thus the students would have the chance of perfecting themselves in the different branches of musical art and to obtain by competition prizes equivalent to those awarded French students at the Paris Conservatoire.

"The Municipality of Fontainebleau, understanding that it was their duty to take the first step, and despite the heavy and cruel burdens of the war, have unanimously voted the sum of 100,000 francs for the creation of this summer school. This sum would be added to by French donations. The Municipality not wishing the American students to be imposed upon by unscrupulous persons, has decided to see to their room and board. The High School of Fontainebleau will be able to receive 200 students. The women will find lodgings in the Chateau itself (about eighty), and the men in the College dormitories, also in private families under the direction of the Mu-

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RAISE SEAT PRICE AT METROPOLITAN

Orchestra Chairs Will Now Cost
\$7.70—Cheaper Seats Exempt

With the H. C. L. operating whichever way one turns, it gives no surprise to learn that the Metropolitan Opera Company is about to raise the price of its seats. It is to fall, however, only upon those whose backs, or to be strictly accurate, whose pocket-books, are fitted to the burden, that is, those who sit in orchestra, orchestra-circle and dress-circle chairs. The price of a pair of the first, plus war tax, will henceforth be \$15.40. The change has been contemplated and was delayed only by the war. It is the first step of the kind since a general increase was made in 1911.

"There will be no advance," the statement says, "in the price of subscription

tickets for the Metropolitan Opera season of 1919-1920, but the price of non-subscription tickets for the orchestra and orchestra circle will be advanced to \$7, and for the dress circle to \$4, which advances are made necessary by the increased cost of grand opera productions and performances. No advance will be made in the prices of seats in the balcony and family circle." This is an advance of \$1 in both classes of seats affected.

The increase to a \$6 scale under the present management in 1911 was at first proposed by abolishing the rebate allowed to \$5 subscribers, thus leading the ticket speculators who held large blocks of seats to charge \$6, which finally became the standard price, with rebate to the agents only. Some further changes of procedure, but not of price, were made at the time of a public scandal over the holding up of a great number of subscribers' tickets obtained through agents, who had pledged the entire lot for a bank loan.

In the same period since the Metro-

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RAISE SEAT PRICES AT METROPOLITAN

[Continued from page 1]

politan was opened the average nightly cost of giving opera also has advanced greatly, and some of the official figures are on record. During the German régime the cost rose from \$4,300 to \$6,500 a night. Otto H. Kahn, Chairman of the present Board of Directors, in a public statement a few years ago said it cost the Metropolitan \$9,000 every time the curtain was raised on a performance in or out of New York. The average cost at present is said to be well over \$10,000 a night.

The Metropolitan pays no dividends, according to the directors of the operating company, which furnishes its performances to the owners of the \$7,000,000 property—the thirty-five parterre boxholders—in return for the free rental of the theater, plus a payment of \$1,000 a night from these owners, who constitute the Metropolitan Opera and Real Estate Company, a separate corporation from the producing organization, the Metropolitan Opera Company.

An annual turn-over in cash of \$1,700,000, the estimated total of a season in recent years, covers the cost of some 200 opera and concert performances, plus all payments of former deficits, pension and emergency funds. The board of directors has declared that, while opera in New York has been established on a sound financial foundation never before achieved here or elsewhere, it has sought only to make grand opera self-supporting, and has devoted any profit shown in its more prosperous seasons to improving the performances of the following year.

SISTINE SOLOISTS MAKE THEIR BOW

Sistine Chapel Soloists, Alessandro Gabrielli, Soprano; Luigi Gentili, Contralto; Ezio Cecchini, Tenor; Augusto Dos Santos, Bass. Concert, Evening, Sept. 14. Carnegie Hall. Alberto Cametti, Pianist and Organist. The Program:

Jommelli (1714-1774), "Alleluja"—Veni Sancte Spiritus; Vittoria (1540-1605), "O vos omnes qui transititis per viam"; Jannacconi (1741-1816), "Panis Angelicus"; Perosi, "O Sacrum convivium"; Capocci, "Cor meum et caro mea"; Palestrina (1525-1596), "La cruda mia nemica"; Antolisei, "L'Ora vespertina"; Lasso (1520-1594), "La Canzone del Follone"; Muller, "Il ritorno del gregge"; Marchetti, "La Preghiera."

Carnegie Hall stole a march on Aeolian this year and was the scene of two concerts in succession on Saturday and Sunday evenings of last week. And on Sunday it was again crowded to capacity, a vast audience gathering to hear the inaugural concert of the "Sistine Chapel Soloists," as they are styled. It was fitting that the event be attended by something of pomp and circumstance, for the appearance of these gentlemen on our shores is significant, especially, we hold, in view of their performing music that is rarely heard in our concert-rooms. Much has been told of the impression made on many of the great masters of the tone world on hearing the music in Rome's Sistine Chapel. The narrative is engaging. But it has principally an historic interest. We of to-day are concerned more with the men who have sung in the famed chapel in recent years and who have now chosen to exhibit to us some of the precious examples of the masters of ecclesiastical music whose legacy forms the backbone of their repertoire.

Curiosity brings more people to concerts than anything else that we know of. Of that there can be little doubt. And this concert engaged the curious to no inconsiderable extent. The male soprano in America is not yet dissociated from the variety-stage, and the same holds good for the contralto of the male sex. We do not hear quartets in our concerts, in which the soprano and contralto are men. There is little need here of going into an historical discourse on the method which produced many a famous male soprano in music's annals.

The on-march of modern life has altered the method, and in its place a development of the soprano quality in the male voice has been accomplished, which the choirmasters of the Roman Catholic churches in Italy teach. Call it a *falsetto* or anything that you will—it is claimed to be a purer quality than that of the female high voice. Frankly, it is to us whose ears have been accustomed to the loveliest soprano voices of the loveliest of women singers a disappointing quality; it is too open, and at times strident. Nor can we entirely accustom ourselves to hearing a light, high voice emerge from the frame of a big man like Signor Gabrielli. But we are willing to admit that this inability is perhaps only temporary.

This quartet can achieve admirable things, and it did them in a number of the compositions it offered. The gentlemen have style, the style of the music in hand; their attack reveals musical understanding, and in *pianissimo* passages they can do entrancing bits of singing. On the other hand, their intonation left very much to be desired, and their ensemble, taken all in all, did not seem to be that of four men who have sung together for a long period. As voices go, Signor Cecchini and Signor Dos Santos are neither of them possessors of remarkable vocal organs.

The audience, not a severely musical one, gave them a hearty welcome when they appeared in their red and white churchly robes, and demanded encores at several points in the brief program. The best items were the unaccompanied motets and nothing was more beautiful than the Vittoria "O vos omnes qui transititis per viam," a superb piece of writing, in which the grief of the Virgin is portrayed with an intensity and poignancy of musical expressiveness comparable to the great moments in Bach's "St. Matthew" Passion. Interesting, too, were the Jommelli and Perosi pieces.

In the second half of the program the singers appeared in evening dress for their secular numbers. Of these the Antolisei "L'Ora vespertina" was lovely, and the Muller "Il ritorno del gregge" the latter sung with great skill. The Capocci and Marchetti pieces reminded us of some of the banal Protestant Church music of to-day and yesterday in America; surely these operatically inclined church compositions are not sung in the Sistine Chapel! The Orlando Lasso item was charming, but sung at a pace that did not permit its best reception. It lightened a program that was rather sombre in mood and that appeals most to serious students of music, and specifically to those interested in the development of vocal polyphony. A smaller auditorium than Carnegie Hall would be urged for the concerts of these singers, but the number of the persons who wish to hear them renders that impossible. There is something to be learned from the singing of these Romans, a lesson for our own singers, secular and sacred, and that is their complete suppression of the individual. They do not strive to gain favor for themselves; they endeavor to interpret the music of the composer. A strange thing for singers to do! but a worthy one.

Signor Cametti at the organ was in every way adequate and showed once more that New York's largest concert-hall has an organ that—But why protest again? We are all familiar with the marvelous instrument!

A. W. K.

NO BAYREUTH FESTIVAL NOW

Siegfried Wagner Lays Delay to Lack of Food, Funds, Etc.

MUNICH, GERMANY, Aug. 15.—An erroneous impression prevails that the performances at Bayreuth will soon be resumed. In answer to many inquiries at the Villa Wahnfried, Siegfried Wagner has authorized Mayor Preu to announce that owing to deficiencies in food and in coal, and owing to the lack of traveling facilities, it would be impossible to state at present when the festivals would take place. The sudden interruption of the festival in August, 1914, endangered the entire undertaking, as the reserve fund was greatly reduced owing to the fact that the artists, orchestra and stagehands received their compensation in full. Just as soon as the situation improves, the question of resumption will be seriously considered. J. M.

William Thorner Celebrating Arrival of Baby Daughter

William Thorner, the New York vocal instructor, is celebrating the arrival of a baby daughter on Saturday evening, Sept. 13. The baby's name will be Rosalinda. Mrs. Thorner and the baby are doing nicely.

GREAT CONCERT FOR PERSHING AS CITY'S TRIBUTE

Throng in Central Park Honors Returning Hero During Impressive Musical Ceremony Arranged Under Municipal Auspices—Prominent Musicians in Chamberlain Berolzheimer's Committee Receive Army's Head as Crowds Cheer—New York Symphony Orchestra Under Walter Damrosch Presents Open-Air Program

If General John J. Pershing cares only for "jazz" and has no use for serious music of the better grade, as recent press dispatches from Paris maintained, he gave a perfectly good imitation of a man who isn't bored when he attended a concert given in his honor on Wednesday evening of last week.

This Pershing concert, as it was called, was an event unique in the annals of New York music, and worthy of considerable more than mere passing mention. It took place in Central Park a few hours after the great march of triumph on Fifth Avenue had thrilled all New York. It was planned as a conspicuous phase of the remarkable celebration which attended the general's return and while it was given under the auspices of the Mayor's Committee of Welcome to Distinguished Visitors, it was really Mrs. Philip Berolzheimer, wife of the Chamberlain of the City of New York, whose generosity made the concert possible. With her husband's assistance the affair was so managed that New York may enjoy the distinction of having celebrated the eminent soldier's home-coming with a serious musical program and an attending ceremony that placed noted musicians side by side with politicians, men of financial and industrial prominence, as worthy representatives of a citizenry anxious to pay homage to the military hero of the great war.

A Picturesque Setting

The Mall in Central Park and the surrounding slopes of lawn were jammed with a mass of humanity. At seven o'clock in the evening twelve hundred policemen formed human walls through which the principals might pass. The weather man would have described the atmospheric condition as "unsettled with probable showers." Everyone was eager for the picturesque and historically significant happenings that were to come.

Presently Mr. Berolzheimer, the controlling genius of the arrangements, gathered his advisory musical committee, the various park commissioners and other heads of city departments about him and proceeded to the Terrace Bridge, where General Pershing and his party were expected.

Representing the musical fraternity in the receiving party were David Bispham, Harold Bauer, Dr. William C. Carl, Edwin Franko Goldman, Berthold Neuer, George Engles and a representative of MUSICAL AMERICA. The general's car arrived on the appointed minute. With him were Mayor John F. Hylan, Rodman Wanamaker, head of the Mayor's Committee of Welcome, and high army officials. All were introduced to the distinguished soldier, who chatted interestingly with the party awaiting the signal to proceed to the music stand.

Pershing to Bispham

Turning around to David Bispham, General Pershing said "It has been a long time, Bispham, since I last heard your voice—do you remember the occasion?"

"Yes," said Mr. Bispham. "It was at the White House during Roosevelt's time. I recall it vividly. The Colonel was always fond of 'Danny Deever' and he insisted on my repeating it."

Just then the trumpets of the New York Symphony Orchestra, far off on the music stand, sounded a fan-fare and the marching party stood at attention, then proceeded through the lane of cheering thousands. Seldom if ever has any one man received such an ovation.

At the music stand the General recognized Walter Damrosch, with whom he had co-operated in France to establish the School for American Army Bandmasters. They chatted a few moments until Mayor Hylan introduced the guest of honor to the great audience. The formal ceremony consisted of a presentation by General Pershing of an American flag to Daniel G. Reid, in recognition of the latter's generous donation of Base Hospital No. 1 to the United States Army. These details over, the concert proceeded, until the weather man's probable showers" became a reality. The New York Symphony Orchestra had played Lalo's Overture "Le Roi d'Ys" and the Andante Cantabile from Tchaikovsky's Fifth Symphony, but after the last strains of the Tchaikovsky Symphony the crowd ran for shelter and the official parties made their way to the Waldorf-Astoria to participate in the banquet given in General Pershing's honor.

Dr. Carl Plays at Banquet

Among the musical persons noted at the banquet, most of whom were guests of Chamberlain Berolzheimer, were Walter Damrosch, Mischa Elman, David Bispham, Edwin Franko Goldman, Harold Bauer, Dr. William C. Carl, Berthold Neuer, Alexander Russell, R. E. Johnston, George Engles and Paul Kempf, representing MUSICAL AMERICA.

Dr. Carl, the eminent organist, played "Hail the Conquering Hero Comes" as General Pershing made his impressive entrance into the banquet rooms. Later he played the "Star Spangled Banner" and "America." High up in the balconies some members of the New York Symphony Orchestra were playing merrily the popular airs of the day throughout the dinner. So, after an eventful day, General Pershing must have been impressed with the musical greeting of his return to America. K.

MANAGERS CONFER IN SECRET MEETING

New York Association Holds First Gathering Behind Closed Doors—Protest German Opera

The National Musical Managers' Association of the United States held its first meeting of this season at a dinner in the Hotel Commodore on Friday night of last week. This was the first meeting of the Association to which representatives of the press were not invited. The matters under discussion apparently were of a nature which, the managers believed, were not of public interest.

It is understood that charges were considered against one New York manager for having entered into a contract with a prominent singer when it was generally known that this singer was under contract with another bureau.

The question of advertising in the musical papers was also discussed at this meeting, the proposal having been made that all such advertising be handled through one agency. This idea, it is understood, did not meet with the approval of those managers who wish to express individuality in their advertising announcements.

The managers decided also to take some action in the form of a protest against the proposed season of opera in German at the Lexington Theater. Loudon Charlton, Fitzhugh Haensel and Charles L. Wagner were appointed a committee to consider this protest.

Among those present were Mr. Wagner, Mr. Charlton, Mr. Haensel, Spencer W. Jones, D. F. McSweeney, Fortune Gallo, F. C. Coppicus, Catharine A. Bamman, Antonia Sawyer, R. E. Johnston, Milton Aborn and Arthur Judson.

Urello Bodini, Metropolitan Tenor, Not Allowed to Land

Urello Bodini, tenor, formerly a member of the Chicago Opera Association, and engaged to sing during the coming season at the Metropolitan, arrived on the Italian liner Caserta on Sept. 11, but was not allowed to land. In the same fix was Giuseppe Becchia, formerly secretary to Pasquale Amato. The two were sent to Ellis Island.

Representatives of the Metropolitan Opera Company, when seen, said that the detention of Messrs. Bodini and Becchia, was due to a particularly strict interpretation of international labor laws and the consequent drawing of the line between the artist and the workman.



Concert-Managing as Catharine Bamman Sees It



"Stand Upon Your Feet and Play the Game" Is the Advice of This Successful Manager—Dependability Is the Biggest Asset a Manager Can Have, She Believes—Keep "Feminine Traits" Out of the Business Field—How She Has Utilized Her Early Training

By MAY STANLEY

SOME people start purposefully in pursuit of a business career, others are pushed into it, and a few drift into it. In the latter category belongs Catharine A. Bamman, known from coast to coast as one of the most successful of concert managers. But Miss Bamman hasn't done any drifting since she decided to be the connecting link between artist and audience. Quite the contrary. To-day she belongs to that envied group of concert managers whose names are synonymous with achievement. There are very few women in this list and I was curious to know how Miss Bamman had "arrived" there.

"Why don't you ask her?" suggested the managing editor.

So I did. I found her late one afternoon in her delightful offices on Thirty-ninth Street. If you are a local manager or any one of a hundred artists you know them well—those comfortable rooms that have taken on in some indescribable way the attributes of their mistress. They are quiet rooms, with big low chairs. They look restful and genuine.

"No, I don't mind telling you," Miss Bamman smiled, when the question was asked, "although I'm afraid you'll be disappointed. You see, the success that I have had has come by such simple means. I didn't work out any rules or lay down any lines of procedure—I just played the game. I mean that when I decided to manage artists I resolved that if I couldn't win without resorting to 'feminine methods' I wouldn't win at all. You know a lot of women will go along splendidly so long as everything is clear sailing, but when it isn't—well, then they break training," as my athletic brother would say. The hardest thing in the world for a woman to learn is to do without special consideration because she is a woman. When I make mistakes—and I've certainly made my share of them—I expect to stand up and take the result. If it means losing money, then I lose it—but I don't whine and I don't weep and I don't expect not to lose it simply because I am a woman. I do not think there is any one asset so valuable as to 'get over' to the people you deal with the fact that you are solidly back of your statements and contracts.

Utilize Early Training

"There is another thing that I have found out, and that is that all one's early training, no matter how far afield it may seem, can be utilized when one decides on a definite field of work. For example, my art school training has been invaluable to me in designing my advertising. I have learned the value of type faces—I know the things that will be read, and the things that are valueless because they are unattractive or because they do not tell their story quickly or convincingly. My musical training—I sang at one time—was comprehensive. That also has given me an advantage, both with my artists and with local managers.

"When I first came into the field (and, as I said, I drifted in) the demand for chamber music was practically nil. Chamber music to the average concert-goer in the smaller cities meant 'high-brow stuff' and as such was viewed with suspicion. But I couldn't see any reason for giving fine music an unnecessary handicap, so when I finally decided to take the management of the Barrère Ensemble I didn't advertise them as 'chamber music' but as a 'novelty.' You see the difference? People were anxious to hear a novelty. They went and found that they liked it. The managers saw that they did and that, in turn, meant engagements.

"I had not the faintest idea of engaging in musical work from the business side, until one day I was talking with



Photo by Maurice Goldberg

Catharine Bamman, One of the Eminently Successful Concert Managers of This Country

Mr. Barrère and he suggested that I take the management of the Ensemble. 'But I don't know anything about managerial work,' I expostulated. 'Oh, well, you'll learn,' was the philosophical reply.

"I remember that one of the first things I did was to take a football guide belonging to my brother and dig out the lists of colleges all over the country. Then I wrote them—in fact, I wrote every organization I ever heard of. It cost Mr. Barrère a small fortune in stamps during that first year, but I got it back for him," she added, with a laugh.

"What do you demand in an artist, Miss Bamman?" I asked. "I mean, what qualifications must an artist possess to interest you in undertaking their management?"

"Distinction, first and foremost," was the prompt reply. "I will not manage an artist or organization in which I have not the most profound confidence. The first thing that the average artist says is this: I know you will want some money at the outset for managing me. How many thousands do you charge?" When I tell them that I do not charge anything—that my business is not for sale—they are astounded.

One of the finest things that the National Musical Managers' Association and the Concert Managers' Association are giving us is the opportunity of exposing the evil practices from which the musical world has suffered for years. Fortunately the number is few, and growing smaller each year, but there are still unscrupulous managers who will take every dollar they can get from a would-be concert-giver, knowing at the same time that the man or woman doesn't stand a chance of making good. Publicity is the only thing that will remedy this evil, for the opportunity to give this much needed publicity we have the enterprise and clear vision of Milton Weil to thank. Through these associations—for the formation of which he is directly responsible—we can now air cases of managerial misrepresentation. Nothing in recent years has been devised that can so thoroughly check abuses of which a few managers have been guilty in the past.

"One of the secrets of success in managerial work," Miss Bamman continued—"in fact, I think it the outstanding feature—is a study of the artist's individuality. That is why it is so hard to lay down set rules, for the campaign that would be most effective with the Barrère Ensemble, for example, would be useless in directing the attention of the public to Lucy Gates's qualifications. One must study the artist as painstakingly as he or she studies a piece of music—yet with a difference, for by no chance must the manager look at the world through the artist's eyes.

"The successful artist is of necessity

an egoist, self-centered. A passionate belief in oneself is vital to the interpretative mind. The person who deals with artists and does not recognize this fact is in for trouble. The manager who does not expect to do everything for the art-

Qualifications She Demands In an Artist—"Stage Husband or Stage Mother Greatest Handicap to the Young Artist"—Manager should Avoid Acquiring the Artistic State of Mind—Successful Artist Must Be an Egotist, but Manager Should Learn Self Effacement

worst of all, made the young artist believe that his or her art was perfect, and that the manager was not pushing the artist ahead quickly enough. I recall case after case of this kind—young women whose inexperience or greed of money made them unwilling to work slowly and patiently to build a solid foundation for a career, and almost without exception it is the stage husband or mother who fosters this state of mind. With the young man it's the doting mother who makes the trouble, and the parasitical husband where the woman artist is concerned.

"All things being equal, do you think that the concert field offers a good opening for the woman manager, Miss Bamman?"

"But all things are not equal," she replied. "Naturally men resent encroachment on territory they have considered peculiarly their own. They don't mind a woman entering the field, or even making a moderate success—but a big success is different. And one can't blame them, you know. It is true in every field. The physician is quite willing to have a woman service in the capacity of a trained nurse, but does he approve when she becomes a skilled surgeon? He does not. She's strayed into territory that he considers strictly masculine. On the other hand, the woman of ability is willing to work harder than men, she

Lines from Miss Bamman's Note Book

The hardest thing for a woman to learn is to do without special consideration because she is a woman

There is no one asset so valuable as to "get over" to the people you deal with the fact that you are solidly back of your promises and statements

All one's early training can be utilized when one decides on a definite field of work

Distinction is the greatest asset the artist possesses

I am delighted when I find loyalty and gratitude in an artist—but I do not expect it

The average stage husband or stage mother is the greatest drawback the young artist can have

I have always tried to play the game like a man—because they have been at it a long time and they know the rules

ist—from securing the engagement to putting him on the stage for that especial performance—will not succeed. And the manager must not expect gratitude or loyalty in return for the most successful and painstaking efforts. I do not mean by this that a great many artists are not fine and loyal and grateful, but they are exceptions. The artistic mind takes everything for granted—and it is part of the curious compound which we call the artistic temperament that this should be the case. I am delighted beyond words when I find loyalty and gratitude in an artist—but I do not expect it.

"The manager must learn to submerge his or her personality absolutely. Yes, I know there are a number who, obviously, do not do this—but they have probably found the artistic state of mind contagious."

"What is the greatest drawback of the average artist?" I asked.

"I would say the stage husband and the stage mother," was the ready answer. "Every one of us knows of instances where young artists of exceptional talents have had their opportunities absolutely ruined by some one in the background, some one who constantly talked about the finished art of the person in question, who believed and,

usually puts more into her work than a man does, so it pretty well balances. And, after all, that's the way of life.

"I've learned, on the road, to adjust myself to every conceivable condition; I can count tickets in the box office as fast as the man who makes it his life work; I've learned to meet the local manager and the theater manager and the stage manager on his own ground, in short, I've been willing to learn every angle of my business and then lie awake nights devising ways and means whereby I could do it a little bit better. And I've always remembered to play the game like a man—because they have been at it a long time and they know the rules."

Ernest Schelling Reported Improving

Ernest Schelling, the pianist, who was severely injured in an automobile accident in Switzerland, as noted recently in MUSICAL AMERICA, has improved to the point of being able to leave the hospital at Glard for his home at Celigny. Lieutenant Matlock of the American army, who accompanied Mr. Schelling, sustained only minor injuries and was able to leave the hospital the day after the accident, but Mr. Schelling broke two ribs and was injured internally so that for a time his life was despaired of.

CREATING MUSIC SCHOOL IN FRANCE FOR AMERICANS

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nicipality. The Principal of the School will be an American, so as to offer the students the guarantee of impartial justice in case of any complaint or claim.

"We beg, therefore, to ask you to study the project herewith enclosed, and to let us know if you have any observations or criticisms which you might think fit to make. It seems natural that we should appeal to you and ask you this favor, as it is for your citizens that we are making the effort. This enterprise is an effort in the interest of musical art which you will appreciate, as also the affectionate sentiment which brought it about. It is for this reason that I do not hesitate to ask your good will and advice. What do you think of this idea, and how would you develop it?"

"A few wealthy American friends propose to give scholarships each year so as to enable the best students from the American schools to finish their studies at Fontainebleau. Hoping to receive letters on the subject from all Americans interested in this scheme and with my best thanks,

"I am,
"Very sincerely yours,
"FRANCIS CASADESUS"

The name of this institution is The French High School of Musical Studies, and the Honorary Committee consists of Charles Widor, Gustave Charpentier and Walter Damrosch, while Jean de Reszké and Blair Fairchild are the vice-presidents. The direction will be under Francis Casadesus and Alfred Bruneau, the founders of the Society.

Opera and Concert Programs

The season at the Théâtre Lyrique opened two weeks ago with a gala performance of "La Traviata," in which Marie Kousnezov carried all before her. She was seconded by the young Russian tenor, Posemkowsky, who was heard for the first time in France, and who was enthusiastically received. Genéviève Vix is to take the title rôle in "Manon" this week, and "Bohème" is to follow with Kousnezov and Posemkowsky. These artists are to give a series of representations in Paris at the Théâtre Lyrique, in October, for the inauguration of this new Music Temple. Slowly but surely the new musical season is showing signs of preparation and coming activity. There is an undercurrent already moving and gradually the best artists are returning to the city. The principal musical societies are reforming their orchestras, engaging their soloists, and compiling their programs for next month. The Concerts Colonne and Padeloup are announced for October, the former to be held at the Chatelet.

In the meantime, the summer season at such fashionable seaside resorts as Deauville, Trouville, Vichy, etc., is in full swing, and Litvinne, Ida Roosevelt, Lapelleterie and Marquet are keeping things alive at the last named. "Tosca," "Manon" and "Conte d'Avril" were given last week in the Grand Casino, while Yvette Guilbert gave an entirely new repertoire at the Casino des Fleurs, where several operettas have also been

put on. Marthe Chénal is at Deauville at present, and Mlle. Merintie at Trouville, while Mlle. Davelli is being applauded at St. Jean-de-Luz.

Interdict Wagner Music

Last Sunday afternoon an excellent musical program was given in the pavilion on the lawn of the Zoological Gardens. The orchestra, under the direction of E. Koch of the Opera, interpreted selections from "Les Cloches de Corneville," by Planquette; "Louissette" (E. Koch), "Parade Militaire" (Massenet); "Lalla-Roukh" (David), "Serenade Mauresque" (Lafitte); Rondo for flute (Doujon), played by Lafleurance of the Opéra; "Le Barbier de Seville" (Rossini), and "Le Rêve Passe" (G. Krier). In spite of the heat the attendance was large, and each number was appreciated. Last week's evening concert at the Tuileries was forbidden by the orders of the *Prefet de la Police*, acting under the instructions of nobody knows who! The cause of the trouble was that the program included works by Wagner. These auditions have been taking place quite peacefully, since June 27, and have been welcomed and well accepted by the broad-minded public. So the fact of this meaningless and sudden interdiction caused not a little discontent and derision.

Mme. Lipjowska, who has just returned to Paris, is scoring a triumph as *Gilda* in "Rigoletto." Her personal charm and grace, added to her virtuosity and delicate talent, have gained her a sincere ovation in the three representations she has given. The other rôles are held by Ronard, Rambard, Gresse, Narcon, and Mmes. Arne, Bardot and Dagnelly. Mme. Bugg has returned to the city after a tour of the principal *plages* of France, and is to sing *Marguerite* in "Faust" on Monday next. She will be assisted by Sullivan, Yournet and Sosterly, Mmes. Bardot and Courbieres.

Mme. Hatto and Franz will reappear in the two principal rôles of "Salambo" on Wednesday, while Raymond Vécart is to return to Paris in six weeks' time, when she will be heard in "Manon," "Lakmé," "Hamlet," "Falstaff," "Don Juan" and "Pelléas et Mélisande." At present she is being applauded in America, where she has done much to popularize French opera among the citizens of "God's own country," as the doughboys affectionately call their native land.

Important changes are being effected in the personnel of the Opera-Comique. Paul Vidal, who brilliantly fulfilled the post of *Chef d'Orchestre* at the Opéra, and who was also director of the music at the Comique, has just sent in his resignation. His intention is to give all his time to composition and to teaching. Of the six candidates chosen for the coming *concours* of the Grand Prix de Rome, four are his pupils.

André Messager will take his post. It is interesting to recall to mind that the author of "Fortunio" conducted the première of "Pelléas et Mélisande" at the time when the Comique was at its apogee, and that his interpretation of Debussy's *chef d'oeuvre* was a culminating triumph and a masterful piece. Messager will be seconded by Alphonse Catherine and M. Mazellier (first prize of Rome), who will undertake the training of the chorus. M. Guerra has been appointed ballet master, having just left the Opéra where he was fulfilling the same office in the absence of Leo Staats, who was mobilized.

Le Figaro, one of the chief daily papers of Paris, has opened a *concours* for a Peace Poem, which must not exceed thirty verses. The six best poems will be set to music by the following composers: Saint-Saëns, Bruneau, Fauré, Hahn, Messager and Widor. The idea is interesting and much competition is expected.

MARGARET MACCRAE

Mme. Alda Returns from Europe

Mme. Frances Alda, soprano of the Metropolitan Opera Company and wife of Gatti-Casazza, has returned to New York after a three months' trip in Europe. Mme. Alda was a passenger on the French liner *France* which docked late in the evening of Sept. 13. The singer visited Italy, France and Flanders and saw the battle front and the devastated portions of the countries. Her plans for the winter season are not yet ready for publication but she will sing the leading part in Hadley's operatic version of Théophile Gautier's "Une Nuit de Cléopâtre."

Chicago Opera Raises Prices

CHICAGO, ILL., Sept. 13.—The Chicago Opera Association has announced an increase in rates for the coming season. The increase averages twenty-five per cent on all tickets.

MANY ORCHESTRAS TO VISIT QUAKER CITY

Outside Forces Will Give City Crowded Schedule—200 Musical Events Planned

PHILADELPHIA, Sept. 15.—Publicity precursors are already stirring the beginnings of public interest, tending to strengthen into powerful patronage for the new musical season.

Just twenty years ago Philadelphia's symphonic program was confined to two concerts a week, one week per month over five months, on the occasion of the visits of the Boston Symphony Orchestra. Today the Philadelphia Orchestra, which is to celebrate its twentieth anniversary this year, will offer twenty-five pairs of concerts over as many weeks in the regular season, as well as be heard here in various special concerts. The Boston Symphony Orchestra will make the customary five monthly visits to which its schedule has been confined during the past decade. Walter Damrosch, who has found a good public here for the New York Symphony Society after his pioneering of the past few years, will increase his former schedule of three concerts per season to four, bringing as soloists Fritz Kreisler, Mabel Garrison, Percy Grainger and Mischa Levitzki. And the Philadelphia Musical Bureau, which has resumed activities after the interruptions of the war, will give local lovers of orchestral music an opportunity to taste the quality of still another great orchestra, the Cincinnati, and the quality of conductorship of a musician much favored here, Eugen Ysaye. Ysaye as a conductor and the Cincinnati as a symphonic instrument will both be absolute novelties to Philadelphians.

In recent seasons the Philharmonic has come over from New York to play for us, but there is yet no intimation that this precedent will be repeated during the coming months, though the prospects are said to be fairly bright for a visit by Mr. Stransky. It is also rumored that Mr. Bodansky, who made many friends here during his connection with the Metropolitan as a frequent conductor of the Philadelphia opera series, will be heard with his New Symphony. Mr. Oberholfer's Minneapolis forces which paused here for a concert recently on the way to New York triumphs, may likewise again make the Quaker City a one night stand.

Philadelphia has become a symphony loving city, with a large and appreciative, and more especially paying, public. Next to New York, it has more symphony concerts than any other American city. Of the concerts announced those of the Philadelphia and Boston Orchestra, it is expected, will be packed at every performance and the Damrosch concerts, which from meagre public patronage at first have developed a big following, will probably do business of similar proportion. The others will be likely to find their visits profitable. Mr. Stokowski will extend his recently established New York season to five concerts.

All signs point to a busy and prosperous season. One musical editor here making out a tentative schedule from what information he has this early at hand, has reckoned out a preliminary list of 200 important musical events to span the months from mid-October to the end of the season.

An innovation brought by the war times, the Monday Musicales at the Bellevue-Stratford, which were originated for benefit of war welfare funds, will continue under direction of Arthur Judson as a musical enterprise. This will add another delightful feature to the musical life of the city. He announces McCormack, Galli-Curci, Ganz, Carlo Hackett, Alda, Cortot, Carolina Lazzari and Edward Lankow as among the already engaged artists.

W. R. M.

Dr. Irvin J. Morgan Portland's New Municipal Organist

PORTLAND, ME., Sept. 15.—Dr. Irvin J. Morgan of Philadelphia has been appointed Municipal Organist to succeed Will. C. Macfarlane, whose resignation takes effect Oct. 1. Dr. Morgan was offered the position after many organists from all parts of the country had been heard by the Music Commission.

A. B.

Jan Kubelik and Bohemian String Quartet to Tour America

The Metropolitan Musical Bureau announced Monday that it had arranged through Ottokar Bartik to present Jan

Kubelik, the Bohemian violinist, and the Bohemian String Quartet in extended concert tours of America next season beginning in the spring.

Mr. Kubelik is reported in excellent health and is happy at the prospect of returning to America, where he has so many friends, in which feeling he is joined by his wife, the former Countess Czaky, whose wish, often expressed, has been to live in free America.

BALTIMORE GREET MERCIER WITH SONG

Huge Chorus Sings Anthem to Welcome Prelate—Other Patriotic Concerts

BALTIMORE, MD., Sept. 11.—When Cardinal Mercier arrived here on Wednesday afternoon, the throng that welcomed the famous Belgian prelate cheered itself hoarse after the impressive choral greeting, "Vive la Cardinal," by Gounod, which, sung by a massive chorus of 400 under the leadership of Frank Furst, formally opened the public reception. The musical arrangements were in charge of Frederick R. Huber, director of municipal music. The plans for the public features of Cardinal Mercier's visit include, besides this welcome, a general reception on Sept. 15, at the Fifth Regiment Armory, and another reception on Sept. 16, when the Cardinal will deliver his first message to the United States. Music will be given adequate representation at these ceremonies.

The celebration of "Defenders' Day" and "Gobs' Day," Sept. 12, was brought to a thrilling conclusion with the community singing concert at Druid Hill Park, at which Albert N. Hoxie, of Philadelphia, who was song leader of the League Island Navy Yard, made his initial appearance as a community leader. Mr. Hoxie's enthusiasm soon inspired the crowd and the evening's singing brought joy to all. A massive band consisting of members of the Park Band, E. V. Cupero, leader, and the Municipal Band, John Itzel, director, supplied the program. M. Converso was the cornet soloist. Frederick R. Huber, musical director of music, was in charge of the concert.

The centennial celebration of the Independent Order of Odd Fellows, which is being held at Baltimore this week began its program with a meeting at the Lyric, Sept. 14, a special chorus under direction of Hobart Smock singing Gounod's "By Babylon's Waves," and the "Halleluiahs" Chorus from "The Messiah." Dorah R. Brockelman and Walter H. Yewell were the vocal soloists.

Geraldine A. Edgar, violinist and soprano, and Nellie M. Todd, pianist, have just returned from France where they have been affiliated with the Y. M. C. A. concert units, giving concerts in France and England, and also in Germany. These Baltimore musicians were very successful in their work and have received much praise.

A. Lee Jones, tenor, and Mattie Leitch Jones, soprano, will begin services at St. Mark's Methodist Episcopal Church, Forest Park. George Pickering will begin as director of the choir at Twenty-fifth Street Christian Church. Marion Gould Reid, the local soprano, will take up her residence in New York, resigning her position as soloist of Franklin Street Presbyterian Church.

F. C. B.

Mrs. Hammerstein Acquires Manhattan Opera House

The title to the property including the Manhattan Opera House on West Thirty-Fourth St., built by the late Oscar Hammerstein, was transferred to his wife, Emma Swift Hammerstein, on Sept. 11. Mrs. Hammerstein gets the opera house subject to a mortgage of \$370,000.

Vatican Choir Boys Sent to Ellis Island

The Vatican Choir arrived in Brooklyn on Tuesday morning of this week on the steamship *Belvedere*. In the choir are eighteen boys, all under sixteen years of age. The customs officials said that these lads would have to be sent to Ellis Island because they were not accompanied to this country by their parents. They are all sopranos.

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How Puccini Got His Start, Related by His Schoolmate Tirindelli

Details of Famous Italian's First Triumph Told by Distinguished Music Master—Latter Comes to New York After Twenty Years in Cincinnati—Tirindelli's Boyhood Composition Developed by Liszt—"The Bohemians" at Play

PIER ADOLFO TIRINDELLI has come to New York. For twenty years this Italian master, who was a pupil of Bazzini and Massart, has been connected with the Cincinnati Conservatory, and now New York is to have the privilege of his presence. Born in Venice, he was the director of the conservatory in that city, and also conducted opera and the Symphony Orchestra, in which latter position he was succeeded by Mancinelli, Martucci and Wolf-Ferrari. For five years he was concertmaster at Covent Garden and also conducted there. He played in all the large European cities both in recital and with orchestra. Through his compositions he has also been identified with all the most prominent composers and musicians. His operas "Athenaide" and "Blanc et Noir" were given with success in Italy and his latest work in this form, "Verso la Luce" is now ready for presentation. He has also written many songs which are on the programs of the foremost singers. During the past season, Mr. Tirindelli's tone poem, "L'Intruse" was given by the Cincinnati Orchestra under the conductorship of Ysaye. Speaking of this, one of the leading papers of the city said: "If all American compositions were given the reception accorded the tone poem 'L'Intruse' of Tirindelli at the concert of the Cincinnati Symphony Orchestra yesterday afternoon, the case of the American composer would be a most encouraging one. Mr. Tirindelli's work was given a genuinely enthusiastic applause, the audience calling the composer to the stage and rising spontaneously to do him honor when he appeared. The composition itself, an immensely difficult one and superbly played by Mr. Ysaye and the orchestra, depicts the struggle between Life and Fate. It is intensely modern in color, treatment and dramatic feeling, the melody alternating with brilliant and imposing climaxes. In its subject matter the tone poem revealed the poet and the thinker, while its technical structure indubitably displayed the master of orchestral resource. The reception given this dignified and beautiful American work was one which reflected credit upon composer and audience alike."

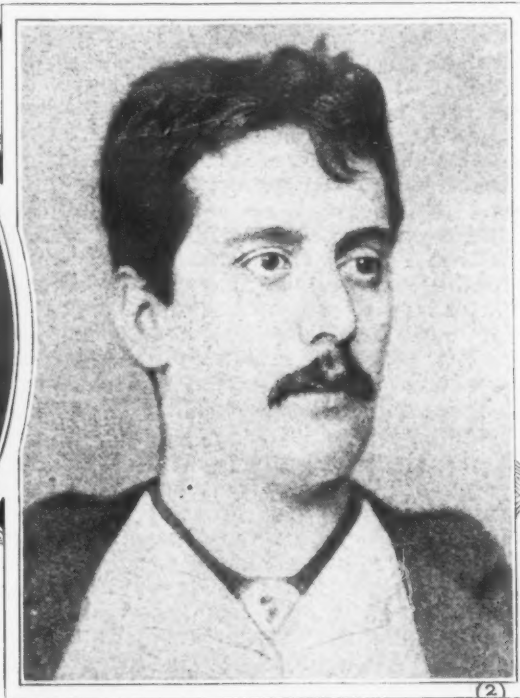
Reading this, one is not surprised to learn that the composer was knighted by the late King Umberto of Italy, or that no less a person than Franz Liszt took such an interest in his work as to develop one of his early efforts into a lengthy number.

Encouraged by Liszt

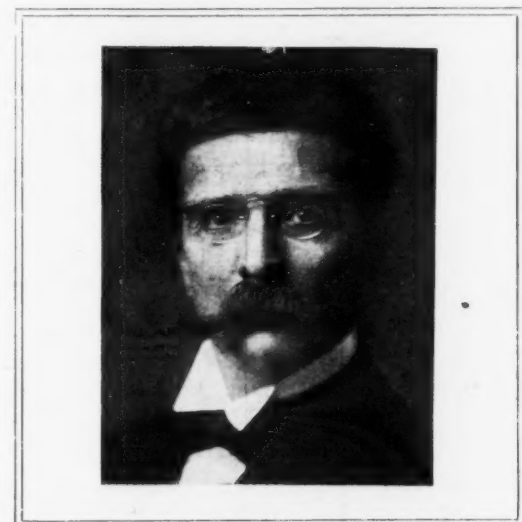
"I was only a boy at the time," said Mr. Tirindelli to the interviewer, "and on one of my vacations I met the Baroness Helen Augusz of Buda-Pesth. She became interested in a little mazurka I had composed and sent it to Liszt. His letter to her about the composition is published in La Mara's Letters of Franz Liszt, and is as follows: 'To Baroness Helen Augusz, Sister of Mercy in Graz: 'Most Reverend Sister of St. Vincent de Paule, 'Pray always dispose of my feeble services. I am writing to the Baroness de Roner according to your instructions, and request that you will send her the enclosed lines. 'M. Tirindelli's abilities deserve attention, consideration and encouragement. This you have well understood and it will be a pleasure to me to second you. 'How can I be of use to him? 'By recommending him to some publisher in Germany? 'Does he intend to travel and give concerts? Your protégé, M. Tirindelli, may count upon my sincere readiness to oblige him. The only thing I ask is that he should write me distinctly in what way I can be of service to him. Yesterday I took the liberty of noting several alterations in his melody, "All'Ideale," his mazurka, and in the Adagio of the Trio,



No. 1—Eugen Ysaye from a Photograph Given by Him to Sig. Tirindelli in Venice in 1889. No. 2—Giacomo Puccini in 1887



which pleases you by its fine feeling. "By the way, the Adagio has been so badly copied that another less faulty one will have to be made before sending it to print. By this same post you will re-



Pier Adolfo Tirindelli, Noted Composer, Teacher, Violinist and Conductor

ceive the three works with my alterations. . .

"Your very respectful and devoted servant F. LISZT.

"Rome, Sept. 1, 1880."

"The mazurka he enlarged from a short one of two pages to a long one of eight. And you may imagine how proud a boy I was, and how proud I still am, for that matter!"

"In the class with me at the conservatory in Milan were three men who are now very much before the public. They are Puccini, Mascagni and Buzzi-Peccia. We were almost like the characters in Murger's 'Vie de Bohème' which one of the four was to give to the world in operatic form a few years later. Puccini, you know, wrote his first opera, 'Le

Villi,' for a contest and it failed to win the prize. When the operas which obtained the first and second prizes were performed, Puccini went to hear them and his comment was: 'My God! Is it possible that I could have written anything less good than this?' So he took the score to Boito and played it for him and the composer of 'Mefistofele' was so impressed that he started a subscription to have the work given. The amount fell short of what was needed, so in order to reduce the expenses all of us who were friends of Puccini, played in the orchestra. The work had a tremendous success and the day after the performance Ricordi sent for Puccini. How well I remember that day! We all four went together and Puccini made Mascagni, Buzzi-Peccia and myself wait at the Caffè Biffi in the Galleria Vittorio Emanuele while he saw the publisher. We were in a nervous fever, but presently out came Puccini, his face all smiles and, without a word, he laid a pile of notes on the table. It was 2000 francs which Ricordi had given him as advance royalty, and he also had in his hand a contract for a new work.

"So he decided to go to Monza to write his new opera, which, by the way, was 'Edgar.' The librettist, Fontana, who had written the book for 'Le Villi,' was the guest at the time of Ghislanzoni, who is best known as the author of the book of 'Aida,' and who was living in a villa on Lake Como. All four of us went and, when it was bedtime, Signor Ghislanzoni put us all in one big room with four beds. Mascagni was always up to some trick or other, so as soon as we were in bed and the light out, a shoe came flying through the air! Puccini, not to be outdone, threw two shoes, and Buzzi-Peccia followed suit with the candlestick, and I let fly pieces of the bedroom china until everything in the room, nearly, was in the air and the cry of all was 'Si salvi chi può!' We were not out of our teens, you see!"



A Mazurka by Mr. Tirindelli Enlarged by Liszt

Looking at the dignified Tirindelli of the present day it seems odd to connect him with any such high jinks!

Pranks of the Elect

"Campanari, whom you knew as a great baritone, was a 'cellist in those days, and a very fine one. We played in the orchestra at La Scala together, and Toscanini was another of the 'cellos. Even then Toscanini had a marvelous memory and after going over any opera once or twice he never needed to look at his music, and used to turn out the light over his desk. One of his jokes was to play the Garibaldi Hymn in counterpoint with the 'Marcia Reale' in one of the ballets. Campanari's pranks, however, were more elaborate. One day we got a lot of cabbage stalks and cut them up and put them into one of the violas. The player couldn't imagine why his instrument was so heavy and sounded so dull! It never occurred to him that it was breathing forth the odor of cabbage! Another day we unraveled a G string and tied one end of it to the fringe of the curtain and the other to the wig of one of the players. You can fancy what happened when the curtain rose! I don't know how we ever kept our positions in that orchestra! The very worst thing we did was to put a live rat into one of the bass fiddles. All went well until the fiddle began to play. Then, the vibration getting on the nerves of Signor Rat, he began looping the loop around the inside of the instrument and squealing like mad in utter disregard of key signature!"

"You really oughtn't to tell those things!" interrupted the Signora Tirindelli, "people will think you are not serious!"

The interviewer disagreed and, anyhow, he pointed out, it was not probable that Tirindelli's rat and cabbage days had persisted for thirty years.

Meeting with Ysaye

"It was when I lived in Venice that I was knighted," went on the maestro. "And one day a young violinist, almost entirely unknown, came to me. He played divinely and we became fast friends and have been ever since. His name is Eugen Ysaye!"

"Do you know Venice?" Tirindelli asked the interviewer.

The interviewer did. "Ah, then you remember the Colleoni statue?" asked the Signora. "I lived in the Palazzo Dandolo on that square, just opposite the church of 'Zanipolo,' as the Venetian dialect has it. Whenever photographers wanted pictures of the statue they used to take them from the balcony outside our drawing room window. So, when you see a picture of Colleoni, you will know that he looks just the way I used to see him every time I looked out of the window!"

It was getting late and the interviewer felt that, although he could talk indefinitely to people who had known Liszt, Puccini, Mascagni and—Colleoni, they might have other things to do, so he took his leave.

JOHN ALAN HAUGHTON

Marie Morrissey Begins Her Season

Marie Morrissey, contralto, began her season in Maine on Sept. 8, giving a concert in Machias on that date. This was followed by concerts in other Maine towns and in New Hampshire and Massachusetts. Later Miss Morrissey will go to Canada for three weeks and then double back through New York and Pennsylvania, continuing south and ending up in Florida just before Christmas.

Emma Roberts to Sing with Strinsky Forces in Cleveland

The Musical Arts Association of Cleveland, Ohio, through Mrs. Adella Prentiss Hughes, has engaged Emma Roberts as soloist with the New York Philharmonic Orchestra, Joseph Strinsky, conductor, on March 19 next. Miss Roberts made her debut in Cleveland last March in a song recital for the Fortnightly Club, making so deep an impression that her re-engagement has resulted.

MacDowell Orchestra to Resume Rehearsals Under Max Jacobs

The MacDowell Symphony Orchestra, under the direction of Max Jacobs, is to resume rehearsals on Sunday mornings, commencing Sept. 21, at the Yorkville Casino at 210 East Eighty-sixth Street. Men and women professional and non-professional players of orchestral instruments may apply for membership.

YSAYE BRINGING NOTABLE NOVELTIES

Cincinnati Orchestra Leader to Return Soon—City's Musical Outlook

CINCINNATI, O., Sept. 13.—The Symphony Society office received a cablegram from Ysaye during the past week, announcing that he is sailing for this country on Sept. 23 and expects to be in Cincinnati early in September. He is bringing his entire library with him and will have some important novelties to include in next winter's programs. As has already been stated, his wife and family are coming with him and they will be permanently located in the house he bought in Fort Thomas.

The plans for the symphony season are proceeding apace. The fourteen pairs of regular symphony concerts will take place in Emery Auditorium and will occur on alternate weeks. The ten popular Sunday afternoon concerts will take place in Music Hall and will have one or two interruptions on account of the tours to be made by the orchestra.

Twelve of the symphony concerts will be with soloists and two without. The soloists to appear are: vocalists, José Mardones, baritone; Lucy Gates, soprano; and Mme. Matzenauer, who is a warm favorite here; violinists, Jacques Thibaud, who will have the distinction of having been engaged for three seasons consecutively; Albert Spalding, Jean ten Have, of the faculty of the Cincinnati Conservatory, and Emil Heermann, the gifted concertmaster of the orchestra; pianists, Josef Lhévinne, Arthur Rubinstein and Alfred Cortot; cellists, Pablo Casals and Captain Pollain. The list is a formidable one and contains the names of many who are warm favorites with the local audiences.

The orchestra will also have the distinction of being the first musical attraction to be heard in the new Victoria Theater in Dayton, O. It will open the Dayton Symphony Course with a concert early in December, about which time it is thought the theater will be ready.

Will Reeves, who has been the energetic and active song leader in this community for the past year, has been leading community "sings" in the various

parks where concerts were given during the summer. Now he has planned to unite them all in one grand chorus next Sunday. The natural location of the bandstand in Eden Park, with the hills forming an amphitheater, makes it an ideal spot. Twice, in different parts of the city, Reeves has gathered together 10,000 for one of these "sings." But this time he hopes to have double the number. Dan Beddoe, the tenor, who has just come to Cincinnati as a member of the Conservatory faculty, will be the soloist and the Trinity Orchestra, a very competent non-professional orchestra of the city, will play the accompaniments. It will be the first time the united efforts of the city have been called upon for one of these vocal assemblies and a great deal of interest has been aroused.

Modest Alloo, who was for a number of years first trombone of the Boston Symphony Orchestra, arrived here last week. He will be the first trombone with the Cincinnati Orchestra and will also act as assistant conductor to Ysaye. Alloo has just left the army. He was inspector of bands for Massachusetts and had charge of the music at Camp Devens. Alloo there became acquainted with a great many young Americans who showed an eagerness and adaptability to play band instruments. Many of them remarked about the lack of opportunity to secure the proper instruction and the opportunities to play in this country. This has led him to undertake the establishment of a class in wind instruments, for the purpose of giving the American boys who desire to learn these instruments the opportunity to gain the necessary knowledge and experience in this country. He rightly argues that, until we do give the young players these opportunities we shall have to continue to go to Europe for our wood-wind and horn players in our symphony orchestras. Alloo will establish his school at the Conservatory. Miss Bauer has taken a great interest in the matter and the first desk men of the symphony orchestra will act as instructors.

Prower Symons, choirmaster of Grace Church, has resumed his work with the boy choir at that church. He has a chorus of twenty boys and they will give some special music this winter in connection with the organ recitals he will play on Sunday nights. Mr. Symons acted as chorusmaster of the May Festival chorus last year, in the absence

of Alfred Hartzell, who was in France as a bandmaster. He prepared the chorus for the memorial performance of the Verdi "Requiem," which was given on Palm Sunday. He relinquishes his efforts because Mr. Hartzell has returned from his military service and resumes his position as chorusmaster when the rehearsals are resumed the first Monday of next month.

Minnie Tracey has opened her studio. Tecla Vigna has returned from a vacation and is back at her studio in the Odd Fellows Temple.

Adolph Hahn is expected back this week. So is L. Drew Mosher, and all the studios will be resounding to their usual hum before another week rolls by. It promises to be a most prosperous season.

John Hersh, the director of the choir at Christ Church, will give a series of musical services this winter, the most important of which will be a performance of Haydn's "The Creation." In addition to the regular choir Mr. Hersh has also in training a volunteer choir of some sixty voices. He combines the two organizations on occasions, with admirable results. Just now he is in search of a tenor soloist and a baritone soloist for his regular quartet.

Charles J. Gallagher, the basso, who has been singing in opera in St. Louis this summer, passed through here on his way to New York, where he will resume his place with the Scotti Company when it goes on tour. Gallagher is a Cincinnati product and expects to sing here during the coming season. He stated that he had been engaged as one of the soloists with the St. Louis Symphony Orchestra for next season.

J. H. T.

Organ Recitals in Brooklyn To Be Given by Guilman School Graduates

The Brooklyn Institute of Arts and Sciences has arranged for a special series of organ recitals to be given this season by three graduates of the Guilman Organ School. Through Dr. William C. Carl they have engaged Willard Irving Nevins, Paul F. Padden and Lillian Ellegood Fowler. The series begins the early part of October and extends through the entire season.

Leo Ornstein, composer-pianist, will give two recitals in Aeolian Hall, on Oct. 16 and Nov. 29. At the first recital Ornstein will play for the first time here his piano suite, "Poems of 1917," the musical embodiment of the composer's impressions of the world war.

OPEN THE SEASON IN SAN FRANCISCO

Local Recitals Start Activities of City—Clubs Begin Programs

SAN FRANCISCO, CAL., Sept. 2.—The first recital of the season was given Sunday afternoon at the Palace of Fine Arts under the direction of Mme. Emeline Tojetti. The men of the Pacific fleet were the honor guests and a program was given by Mrs. Richard Rees, soprano; Elsie Cook Hughes, pianist; Easton Kent, tenor; Oley See, violinist, and Benjamin J. Moore, accompanist.

Several concerts are scheduled by the music clubs and the season of 1919-20 promises much in the way of music.

The San Francisco Symphony Orchestra announces two important soloists, Clarence Whitehill, baritone, and Albert Spalding, violinist. The dates of their appearances have not yet been given.

The success of the forest play, "The Spirit of Sequoia," which was presented at California Redwood Park on Saturday evening, was so marked as to call for a resolution for an annual State Forest Play. This resolution was adopted by acclamation and will be presented to Governor Stevens for ratification. The play was written by Don Richards and the music by Thomas V. Cator. The principal soloists were Margaret Harvey, contralto, and Phoebe Lorraine Harvey, soprano. Thousands attended the production, many San Franciscans taking the seventy-five mile trip.

The municipal organ concerts at the Auditorium on Sunday evenings are increasing in popularity. At the last one Edwin H. Lemare gave an exceptional program, one of the features being an original composition depicting a storm at sea, a number for which the magnificent instrument was especially adapted.

The first meeting of the Study Club of the San Francisco Musical Society was held at the studio of Mme. Vincent on Saturday afternoon. The year will be devoted to the study of Russian music.

On Monday the Pacific Coast Women's Press Club resumed its activities, presenting an interesting program. Musical numbers were furnished by Lucille Smith, pianist, and Bertha Wadham, vocalist.

Members of the city choirs furnished music for Sunday morning service on board the dreadnaughts of the grand fleet which has spent the past week in San Francisco harbor. E. M. B.

OPENS OMAHA SEASON

Pair of Concerts by Clarence Eddy Draw Large Audiences

OMAHA, NEB., Sept. 12.—The local musical season was inaugurated yesterday by Clarence Eddy, playing two recital programs upon the new organ at the Kountze Memorial Church. A large audience turned out for the afternoon concert while in the evening every inch of the beautiful big church was filled. Both audiences proved by their sympathetic attention that organ music is popular. Mr. Eddy's two generous programs included several masterpieces. Light numbers, however, prevailed and many were marked "new" and "dedicated to Clarence Eddy." Of the new ones, a Negro song, "Mammy," by Dett, met with such decided approval that it was repeated by request in the evening, while "The Holy Boy," a carol of the nativity, by Ireland, proved a genuine gem. Mr. Eddy played with his usual dash and poetic feeling. E. L. W.

Paul Althouse Starts Busiest Concert Season of His Career

After a summer of complete rest in New York, Paul Althouse will start on his first real concert season Oct. 8. Never before has he been sufficiently free from opera engagements to sing in all of the cities that wanted to hear him. By an arrangement with the Metropolitan Opera Company for special performances only this has been made possible. The tenor will start in Buffalo, N. Y., on Oct. 8. His itinerary for the month of October is as follows: Oct. 8, Buffalo; Oct. 10, Urbana, Ill.; Oct. 13, Denver, Colo.; Oct. 14, Boulder, Colo.; Oct. 16, Salt Lake City, Utah; Oct. 17, Ogden, Utah; Oct. 20, Joplin, Mo.; Oct. 21, Chanute, Kan.; Oct. 23, Columbus, Kan.; Oct. 24, Hutchinson, Kan.; Oct. 27, Manhattan, Kan.; Oct. 28, Bartlesville, Okla.; Oct. 30, Sapulpa, Okla.; Oct. 31, Chickasha, Okla.

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New York City



Dear MUSICAL AMERICA:

There are signs that the recent strike of the actors to secure better conditions from the managers, which strike was virtually won, that is, in the sense that the new contracts are much more favorable for the actors and actresses than they ever were, may have a certain influence on the singers and musicians.

There have been, I am told, several informal meetings during the summer season of musicians, singers, looking towards something like concerted action with regard to their relations with the managers.

It is very evident that the general trend towards organization is beginning to reach a class of professionals who have hitherto been virtually without anything like a representative society and so they were more or less helpless, and often fell victims to unscrupulous persons who, under the plea that they could secure them engagements, mulcted them in considerable sums, for which they got little or no return, certainly no adequate return.

With some of the evils of the managerial body, the managers themselves have already started, through an organization formed not long ago, to deal, and I have no doubt that in the course of time something effective will be accomplished in the way of ridding the managerial end of it from the many scandals which have been possible under the loose and one-sided agreements which were common in such cases. As to whether the singers and musicians generally, outside those who are already enrolled in the existing musical unions, will be able to get together, will depend very largely upon whether they can be induced to forget their jealousies and differences and unite for the common good.

There is, however, a phase of the situation which few people, and indeed few professionals, especially those desirous of entering upon a public career, consider from what I would call a fair point of view. Your average talented young woman or man singer, pianist, violinist or cellist, is possessed with the idea, according to my experience of years, that all they really need to exploit their talent, become successful and obtain a large reward, is to get a manager, with which is combined the conviction that it is part and parcel of the business, and indeed duty, of managers to exploit young talent. Such people forget absolutely that the management of artists is a business just as much as any other business, and indeed more precarious than most, and that men, and also women, go into it for business reasons and to make money. They also forget that if many of the managers are to-day disinclined to take a risk and exploit a young and talented artist, it is because of bitter experience in the past, namely, that when they have done so and expended time and labor and money in bringing such an artist before the public, it has generally resulted in that artist leaving them for some other manager when he or she could get better terms.

And here it is also proper to say that conditions have greatly changed from what they were even twenty-five years ago, when it was possible to impress the public mind with the abilities and just claims of a young talent much more easily, and with much less expense, than it is to-day, when the market is overcrowded with aspirants for fame and when it needs large expenditure not alone of money but of effort, to convince

the public that it should pay its money to hear a certain person.

Music is an art, but it has also a business side for those who engage in a professional career. And the plain question can be fairly put, why should the manager be asked to work practically without any recompense, except what he may get in the future, when the young artist is fully persuaded that he or she should reap an ample reward almost from the start? What is sauce for the goose should certainly be sauce for the gander.

Caruso on landing was naturally interviewed by the press. It is curious to note that in bewailing the loss of his provenance, which the Revolutionaries seized at his villa in Florence, he laid special stress upon a large supply of olive oil, which you know is a commodity upon which the Italians put great value. He also bewailed the rape of some American hams that he had brought with him from New York.

There is one point in his story of woe as to what befell him on the other side, and which no doubt induced him to return to this country as quickly as he did, and that is his statement that he did not particularly regret the wine they took, as he takes little or none himself, on account of his voice.

I am glad Caruso said that, for the reason that while he is the most generous of hosts, it offers an opportunity for myself and others to call attention to the fact that all the great singers, the great artists, with rare exceptions, are particularly abstemious in the use of wine and intoxicants. And thus they disprove the idea prevalent among so many, especially among those who are prejudiced against all singers and actors as being more or less loose in their habits and morals. As a matter of fact, but very little reflection will show that artists cannot do the serious work that is before them on the public platform, unless they are most careful of their diet, and particularly with respect to the use of anything that contains alcohol.

It is true that during a period of relaxation, after a great performance, they may drink a little wine. But as a rule they are more inclined, if a great physical as well as mental strain has been put upon them, to overeat than they are to indulge too much in the cup that is supposed to cheer.

And this is all the more true to-day, when the exactions of the public platform are far greater than they used to be even a few years ago. A few years ago a singer with a repertoire of six or eight operas could pull through. Not to-day. A few years ago a pianist with a limited repertoire could pull through. Not to-day. The same with the cellist and violinist. So I am glad that Caruso said what he did, because it will bring home to many people how unjust is the very widespread idea that all professionals lead a more or less gay, joyous and irresponsible existence.

That Caruso brought with him his younger boy, to whom he is greatly attached, with the idea of having him go through a course in engineering in Harvard, shows his practical common sense, and surely is a compliment to one of our leading universities that he selected it as he did, for he has had ample opportunity to judge the value of the great educational institutions in nearly every country in Europe.

It was unfortunate that our good friend Gallo's effort to bring out his English Opera Company in New York was prevented by the strike of the musicians and stage hands at the Park Theater, for the reason that Gallo has identified himself so very thoroughly with the purpose to give American singers all the show possible. The strike did not come from his artists or chorus, nor was it directed against him personally, for he is not a member of the managers' association, but was called because he had leased the theater from the Shuberts, who are understood to have been the stumbling block in the way of an agreement's being come to between the actors' organization and the managers.

I can understand that the managers should take the ground that they will insist upon the performance of the contracts which they had entered into with various members of the dramatic profession. But I cannot understand that they should at this late date refuse to recognize any organization which the actors and actresses may see fit to join. The average employer has found that it is sound business policy for him to recognize the right of labor, whether of hand or of head, to collective bargaining. That is something which to-day is accepted by the great mass of employers and corporations.

Otto Goritz, who you know has been organizing a German Opera Company,

true to the traditions of our press as to what really is "news," got a good deal more publicity when he was robbed of \$10,000 worth of jewelry and personal effects, than he did for his contemplated operative venture, which got a few inches of space while the robbery got a column, and in some of the papers, on the front page.

In the course of his efforts to engage a company, I understand that he was asked if he were going to engage Mme. Galski, who certainly is still in the possession of much of her old power and charm.

"Oh, no," replied Goritz, when the question was put to him. "*Sie ist zu gefährlich!*" (She is too dangerous!)

Coming from Goritz, and under circumstances that you may recall, this appeals to my sense of humor. Before we got into the war there was nobody who was more welcome at the home of Mme. Galski than the said Goritz. And if my memory serves me right, it was at the particular celebration at Galski's house that dear Goritz recited the verses on the sinking of the *Lusitania* which caused so great a scandal at the time. Evidently Goritz has forgotten that there are some people in the world who have a memory. However, I wish him no harm, and no doubt the Germans, especially those who are still convinced that they were "attacked" in the war, and that they were virtually the victors, will attend his performances and applaud the singing, even if some of it is not up to the mark, because if you have ever been to some of the performances at the various opera houses in Germany you will know that the Germans can sit through more bad singing than any other nation that I ever knew anything about on this earth.

Margaret Woodrow Wilson, the daughter of President Wilson, who returned some weeks ago from France, where she completed a tour of seven months singing to the soldiers in our armies, gave out an interview in Paris before sailing, in which she made a number of statements which go far to contradict the many complaints made by our returning soldiers as to ill treatment in France.

As she said, while naturally, with two million of our boys distributed over France, there were some who had experiences which were not pleasant, at the same time the general attitude of the French was more than kindly and there can be no question but that they were very grateful to us indeed that we came to their rescue. She says that where there were cases of over-charging, they were principally confined to Paris, where conditions have been very different to what they are in other cities in France. She makes a particular point that everywhere where they went our boys made friends with the French children, who reciprocated their good will. And she tells a very pretty story of how on one occasion an American, having his pockets full of candy, met some French children, to whom he gave the candy. As soon as they had the candy they ran away. The doughboy felt somewhat hurt and disappointed at their action, but presently the whole crowd came back, each bringing him a flower.

Such an expression of opinion coming from so well known and public spirited a woman, who has long ago endeared herself to the hearts of Americans, goes far to offset much that has appeared in the press, and which has tended no doubt to give the impression of friction between the two great nationalities, where there should be only good will, for if the French owe us a debt of gratitude, we certainly owe them an even greater one, which was expressed in the sentiment of him who, at a grave in France, said: "Lafayette!—We are here!"

It seems years ago now that I ventured to suggest to a prominent manufacturer who employed a great many women in his plant, that possibly the introduction of a musical instrument, especially in the later hours of the afternoon, when the energies are apt to flag, might be helpful. He almost laughed at the idea. And it was not for some time after that, through the efforts of his wife, he was induced to try the experiment, and with such astonishing results that since then he has several player-pianos going, besides two talking machines, and has now got so far that he has helped organize not only a band and orchestra among his employees, but a fine community chorus.

How the introduction of music into industry has grown is not generally known. To-day there is scarcely a large industrial concern which has not found it advisable to encourage a love for music among its employees. A notable instance is that of the great Endicott-Johnson Co. in Johnson City, which is

MUSICAL AMERICA'S GALLERY OF CELEBRITIES No. 188



Philip Berolzheimer, the Father of Municipal Music in New York City

part of Binghamton, N. Y., where they have some 13,000 to 15,000 wage earners, and where they have not only a large community chorus but several bands and orchestras.

One of the results of the public spirit and broad-mindedness of the men who govern this vast establishment, which turns out I don't know how many million pairs of shoes a year, is that the other day, during a general period of industrial disturbance, their entire body of working people turned out, paraded and cheered for their employers. And be it remembered that it was not necessary in this establishment, at least, to organize labor to secure something like an adequate wage and something like decent and comfortable living conditions.

A writer in the *Detroit News* calls attention to the fact that while most musical instruments, particularly the piano, have undergone notable changes and improvements in the last few decades, the violin has not changed in three centuries, either in shape or substance. In that time the harpsichord, the lute and the spinet have passed away. The harp has been improved, the piano, as I said, has been invented, developed and greatly improved, but the violin has not changed since the days of the great Stradivari.

Its origin, however, I believe goes back to the Chinese, for I have in my home a Chinese violin of very ancient date, though it has only two strings. Still, its general shape is somewhat on the lines of the present instrument.

It is curious that with all the efforts that have been made to produce violins like the great makers of Italy—those who hailed from the town of Cremona, the birth place of Amati, Guarneri and Stradivari—very few, if any, have been successful. Perhaps the most successful were one or two makers, among them a family known as the Gemunders, in this country. They were, as their name implies, of German origin.

In the way of cheap violins, Germany has been prolific. But she has not been able, it seems, to produce instruments of what might be called the finest quality. Whether it was in the wood, in the varnish or what, we do not know.

In bows I believe the French have excelled, and it is interesting that whenever the violin is written about, even by the writer in the *Detroit News*, so little is said about the bow. And yet the violinist knows how much he depends for the production of a fine and luscious tone upon his bow.

There is a story going the rounds to the effect that an attendant in a West

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Side Court, who was growing in flesh and had tried every possible means to reduce, only to find that he was getting fatter every day, was advised by some humorist to try playing on a piccolo. You can imagine the comedy of a very big, stout man blowing away on a piccolo. But as he blew he increased the power of his lungs, and still further increased his weight.

Finally somebody advised him to practice on a pipe organ. He took that up. And whether because of the sacredness of the instrument, which he played in a church, induced some angels to take pity on him, or whether it was the constant use of the pedals with his feet, but he is now said to be gradually losing flesh, so much so that his friends are beginning to figure when there will be nothing left of him but the traditional grease spot.

A good many artists, particularly those who had rôles whereit was advisable to look lean, have tried to reduce and keep their figure. Of these our good friend Scotti is the finest example. But he told me once that he managed to keep down his flesh by taking his fluids only in between, and not at meals.

At any rate, one thing is sure. Whether you try the water cure or the pipe organ cure, it is a good deal healthier to have a little superfluous fat and give yourself a chance, should you get sick, when you have something in reserve to lose, than before your time to assume the appearance of the lean and slippered pantaloons described by our dear dead friend, one Shakespeare by name, says

Your
MEPHISTO.

STAR COMPANY'S PLANS

Will Open Oct. 21 With Wagner-Kreutzer Program—"Ring" Sunday Nights

George Blumenthal, business manager of the Star Opera Company, has issued a prospectus which covers the activities of that organization for its first three months. The substance of this is virtually the same as noted in a recent article in *MUSICAL AMERICA*, though it includes several announcements that were not made public until after the publication of the article.

The opening performance, which will take place on the evening of Oct. 21, will consist of excerpts from Wagner's "Die Meistersinger" under the direction of Theodore Spiering. In this, Johannes Sembach, sometime tenor of the Metropolitan, will sing the tenor parts. The chorus and orchestra of the company, together with other soloists not yet announced, will also be heard. The second part of the program will be Kreutzer's opera, "Das Nachtlager von Granada," under the direction of Louis Koemmenich.

The entire "Ring" of Wagner will be given in concert form on Sunday nights, beginning on Nov. 23. Novelties will be d'Albert's "Die Toten Augen," which has not yet been given in this country, "The Last King," a one-act opera by Maurice Arnold, who also wrote the libretto, and Méhul's "Joseph." Carl E. Lessing is announced as technical director.

M. Helfand, Assistant Concertmaster
With Cleveland Orchestra

Maurice Helfand, young American violinist, an artist-pupil of Maximilian Pilzer, has signed to play with the Cleveland Symphony Orchestra as assistant concertmaster. He will also give a few recitals in the west.

Noted Scenic Artists at Work on Chicago Opera Productions

Anisfeld, Norman-Bel Geddes, Peter Bonigan, Robert Edmond Jones and Hermann Rosse Creating Scenery for Campanini Operas—Czerwonky Writes New Compositions—All-American Exposition Presents Interesting Concerts

Bureau of Musical America,
122 Railway Exchange Building,
Chicago, Ill., Sept. 13, 1919.

THIS fall and winter, the operas to be given by the Chicago Opera Association will have the advantage of being produced scenically by some of the foremost artists of the world.

Boris Anisfeld, looked upon by Russian artists as a rival of Bakst; Peter J. Donigan, for seven years with the Chicago company and the producer of the scenery of such operas as "Isabeau," "Monna Vanna," "Griselidis," "Francesca Da Rimini," "Gismonda" and "Cléopâtre"; Norman-Bel Geddes, an American artist of high rank, and Robert Edmond Jones and Hermann Rosse make up an incomparable quintet.

Mr. Anisfeld has in charge the scenery and costumes of Serge Prokofieff's new opera "The Love of Three Oranges."

Mr. Donigan will produce "Rip Van Winkle," "Aphrodite" and the three Puccini operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi."

Norman-Bel Geddes has in course of completion "La Nave," "Jacquerie" and the ballet "Boudour," and Mr. Rosse will provide the pictorial investiture of Messager's French-Japanese opera "Madame Chrysanthème."

Both Evelyn Herbert, a young American dramatic soprano who joined the company this year, and Dorothy Jardon, also an American singer of great promise, who made her debut with the company in New York last season, in "Fedora," will appear in Reginald De Koven's new opera "Rip Van Winkle."

Not at all idle was Richard Czerwonky, the eminent violinist, composer and conductor, during the last summer months. He was busily engaged at his summer home in writing two new orchestral compositions which he calls sketches. They are written for symphony orchestra and are entitled "Questions." Somewhat in the nature of tone poems, they are scored in modern style, and the percussion choir is augmented by snare drums, tom-toms, xylophones and Glockenspiel.

Clarence Eddy, organist, will remain in Chicago this fall and winter, having closed a contract with the Chicago Musical College as head of the organ department.

The annual examinations for scholarships took place to-day at the Chicago Musical College and there were listed 110 applicants for vocal scholarships and 160 for piano.

Alexander Raab, distinguished piano virtuoso and teacher, was most successful with his piano classes last season at the Chicago Musical College, where he is one of the leading instructors. All the diamond medal winners in the piano department last year were his pupils, and Gertrude Mandelstamm and Jean Anderson, received honorable mention in the same competition. David Marcus and Henry Swislow, won the diamond medals in the college contests and performed their concertos at the annual commencement of the college last June.

Mr. Raab spent the summer in Maine with William Pogany, scenic artist, who provided the scenery for Rimsky-Korsakoff's opera "Le Coq d'Or" produced at the Metropolitan Opera House.

A very busy season awaits Mr. Raab for the coming year.

Among Chicago Musicians

Carolyn Willard, piano virtuoso, has reopened her Chicago studio and enrolled a large class of pupils.

Hans Hess, cellist, returned this week from his vacation which he spent at Saugatuck, Mich. He is now busily engaged in preparing a program for his recital at Aeolian Hall, New York, scheduled for an early date in October.

James R. Saville, manager of the American Syncopated Orchestra, has just returned from Denver and the Middle West. He has been unusually successful in booking the organization in this part of the country.

Viola Cole-Audet has returned to Chicago after having spent the last year in Montreal and New York City, and has re-opened her studio. She has decided to remain permanently in this city.

Grant Hadley, baritone, gave a fine song recital at the Logan Square Theater last Sunday evening, and also sang at the All-American Exposition last Friday evening, making a great success.

Herbert Gould, basso and community sing leader, will open the series of concerts to be given at the St. Cloud Choral Society, at St. Cloud, Minn., on Oct. 10.

The Chicago Woman's Musical Club has announced the opening of its present season for Oct. 2, at Recital Hall, Fine Arts Bldg. Following the president's reception, there will be a musical program given by Marjorie Dodge Warner, soprano; Mrs. Kenneth Leland Ozmun, contralto; Anna E. Nyberg, violinist; Sylvia Bargman, pianist and Ann Slack, cellist. The new president of the organization is Byrde Kitson Schwarz.

Last Thursday evening, the music section of the All-American Exposition gave an interesting program at the Coliseum where the exposition has been in course for the last two weeks. The Edison Symphony Orchestra under Morgan L. Eastman's leadership gave several numbers with good effect, Marie Sidenius Zandt, soprano, sang a group of five songs, displaying her clear, high soprano voice to good advantage, and Vittorio Arimondi, leading basso of the Chicago Opera Association, interpreted two operatic arias by Meyerbeer and Verdi, making a sensation with his deep bass voice. J. Lawrence Erb, dean of the music department of the University of Illinois, made an address on "Americanization through Music." Mr. Erb is a forceful and fluent speaker and held his audience attentive through his discourse.

The reason that Mr. and Mrs. Herman Devries have not taken a summer vacation in some years is easily explained. They are too busy. They are and have been simply deluged with pupils, who

come from Texas, New Mexico, California, Manitoba and the Middle West, eager to take advantage of the knowledge of these eminent vocal exponents. The summer enrollment of pupils averaged some forty-nine students with Mr. Devries and twenty-two for Mrs. Devries. Most of these students profited by the instruction during the summer months by taking a lesson every day. Mr. Devries, besides teaching, was detained by his post as music critic of the *Chicago American*, writing the reviews of the opera and concerts given at Ravinia Park.

MAURICE ROSENFIELD.

POWER REVEALED IN TARASOVA'S SINGING

Nina Tarasova, Contralto. Recital,
Carnegie Hall, Evening, Sept. 13.
Assisting Artist, Max Gegna,
Cellist. Accompanists, Lazar S.
Weiner and Emanuel Balaban.
The Program:

"Romance," Michailow; "Elfen-
dance," Popper; "My Country,"
"Sadness, Be Silent," "I Am Plant-
ing Gardens," "Let Me Love," "My
Heart at Thy Sweet Voice," Saint-
Saëns; "Russian Folk Song," Pu-
care, arranged by Max Gegna;
"Scherzo," Van Goens; "Song of
the Volga," "My Child," "Vasilok,"
"Lullaby," "Hebrew Melodie," "At
the Well," "You Ask Me for
Songs," "Mother-in-Law."

Mme. Tarasova has a manner that is all her own. She has been likened to Yvette Guilbert, but she is better than Yvette in some ways, and in others, not so good. She has youth, dynamic, electric youth, and a voice of very lovely quality which she unfortunately abuses, singing for the most part with a throaty, sexless timbre like that of a boy of fourteen. Her style is remote and she has the wisdom to appear in costume and with a painted hanging behind her and two barbaric brass candlesticks flanking the stage. All in all, her work had a whirlwind quality like the tornadoes that sweep across her native Caucasus, for repose is not hers in any sense of the word.

The choice of songs was open to question, for an evening of folk songs of any one nation cannot but be monotonous, and she was unable to show her ability in the matter of French and English ballads, said to be very fine. The most interesting numbers were "Vasilok" and "Mother-in-Law" on the lighter side, and "Eloi! Eloi," which she gave as encore to one of the groups. This last was a superb, gripping piece of work and revealed a power which if rightly directed will put Mme. Tarasova among the great ones of the earth.

Mr. Gegna was at his best in his cantabile moments as he was apt to scrape in his passage work and his intonation was not always accurate. Like Mme. Tarasova, his best work was done in an encore, the "Kol Nidrei," highly appropriate at this season. This was a really fine piece of work both technically and in sentiment. Emanuel Balaban accompanied Mr. Gegna in a masterly way and Lazar Weiner kept discreetly in the background with Mme. Tarasova.

J. A. H.

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PRYOR'S BAND FOR NEW CAPITOL THEATER

Huge Theater Makes New Departure in
Music for Movies—Will Have
a Vast Library

Arthur Pryor, whose band completed its sixteenth season at Asbury Park, N. J., on Sept. 6, has been engaged as musical director of the new Capitol Theater, N. Y., according to announcement made recently by Managing Director E. J. Bowes. His band will be taken over intact as a unit by "the largest theater in the world" and will henceforth be known as Pryor's Capitol Band. Its personnel will be held at its maximum strength, seventy members, and will be the permanent medium for giving the motion pictures shown there and the supporting performance a musical setting, with reeds, brass and tympani of all kinds.

It is sixteen years since Mr. Pryor left the Sousa band, for which he selected all of the music played during the eleven years he was assistant conductor of the organization. Immediately he formed his own band, and the Majestic Theater, now known as the Park, was the scene of its first concert. That was Nov. 15, 1903. During the intervening time Mr. Pryor and his band have been associated with many well-known concert stars, among them Caruso, McCormack, Galli-Curci, Schumann-Heink, Anna Fitzu, Anna Case, Marie Rappold, Maud Powell and others. In addition to its annual appearances at Asbury Park, Pryor's band played at the Pittsburgh Exposition for fifteen years and at Willow Grove, in the outskirts of Philadelphia, for ten years.

When the phonographic record was first introduced, Mr. Pryor became identified with the Edison Company at Camden, N. J., doing all of their orchestration for ten years, and for twenty-three years he has done the same thing for the Victor talking machine.

At the Capitol Theater Mr. Pryor and his band will play all varieties of music, ranging from classics to the popular music of to-day, employing unique instrumentation, covering a wide scope of unusual music-making devices. The library he has installed will permit of operation for ten years without repeating a selection.

Goodson to Introduce Liapounoff Concerto for London Royal Philharmonic

Katharine Goodson has decided to introduce the Second Concerto of Liapounoff at her appearance at the Royal Philharmonic Society's concerts next season. This will be its first performance in London. She will also feature this work at her orchestral engagements on her forthcoming American tour from January to May. Miss Goodson's date as soloist with the London Philharmonic originally fixed for Dec. 4 has had to be transferred to the last concert of the season on May 20, owing to the very heavy booking of her tour in the English provincial towns, commencing the first week in October and extending right up to the time of her departure for America.

Adolf Tandler Is First Symphony Conductor to Appear in Movies



Geraldine Farrar and Adolf Tandler, Conductor of the Los Angeles Symphony Orchestra, as They Are Seen in Miss Farrar's New Photo Play "The World and Its Woman"

LOS ANGELES, CAL., Sept. 2.—Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, has the unique distinction of being the first symphony conductor in the country to take a part in a moving picture of artistic proportions. Such publicity did not appeal to Mr. Tandler at first, but it finally came about in the following way:

At the closing symphony concert of last season, in one of the boxes was Geraldine Farrar and Lou Tellegen. As the final number Tandler conducted the "Pathétique" Symphony of Tchaikovsky and, at its close, Miss Farrar ejaculated, "That's the man I want to lead the orchestra in my new play. I must have him."

In the morning Mr. Tandler was called up by the Goldwyn manager and the desire for his services stated. As Tandler couldn't focus a symphony director in a "movie" play he laughed at the idea. Then a representative of the com-

pany called on him and urged his acceptance, assuring him that his rôle would be dignified and artistic.

Tandler objected but was assured that the rôle would be in accord with his usual symphonic environment.

So in the new picture play the symphony orchestra seen playing and accompanying the star (Miss Farrar) is a real symphony orchestra of forty men, which at the time of the picture was playing symphonic music under Tandler's direction. Later the conductor is driven from the stage by a Bolshevik audience and, finally, he is presented in a scene in the star's dressing room, where the villain of the play comes to cold-shoulder the conductor out while the villain courts the star.

W. F. G.

PARKERSBURG, W. VA.—Freda Lindamood, Katherine O'Brien, Mary Emily Speece and Mildred Carpenter, pupils of Frances Johnson, recently gave a recital at the Woman's Club.

PHILADELPHIA FOSTERS CHAMBER MUSIC'S CAUSE

Organization Arranges for Eight Sunday
Afternoon Concerts—Sousa Ends
Willow Grove Season

PHILADELPHIA, Sept. 7.—Chamber music has come into its own—and its audience—in Philadelphia, thanks to the voluntary association of its devotees in the Chamber Music Association, whose members have the privilege of hearing excellent programs on eight Sunday afternoons for the nominal dues of \$6 per year, there being no paid officials and but small overhead expense. This organization has pointed the way to other cities to check the decline of interest in Chamber music; and it has, for its own members, at least, put an oasis in the otherwise musicless Sahara of Philadelphia Sundays.

This season the Flonzaleys will play three programs, and the Rich Quartet one. Organizations new to its meetings will be the Letz Quartet and the Elshuco Trio. At two meetings programs will be played by the Philadelphia Orchestra Ensemble Society, recently organized at Mr. Stokowski's suggestion, and including all the "first" players of the Orchestra.

Sousa is concluding this week his longest and most successful engagement at Willow Grove Park, which will end an enormously popular season with the going of the "March King." A tentative "Sousa night" with a program devoted to extracts from the band and operetta numbers of the composer, proved so highly successful that it had to be repeated several times. Sousa, of course, played many of the new marches and patriotic fantasies composed during his wartime conductorship of the Great Lakes Naval Band, but he was also very generous in playing some of his older pieces, at the request of us old timers who used to march to assembly in school to the strains of "The High School Cadets."

One of the most interesting features of the summer musical season here was the première of Wassili Leps' "Loretto," a descriptive Symphonic Poem, played at Willow Grove by Mr. Leps and his orchestra. It is full of appropriate and melodious themes and written in a modern, but not "ultra", harmonic idiom. Based on a medieval legend, it is dedicated to Charles M. Schwab, benefactor of the American Loretto, here in Pennsylvania.

W. R. M.

Stadium Forces and Soloists in Benefit Concert

Although the regular series of concerts at the Stadium came to an end on the evening of Sept. 2, an additional concert was given on Saturday night, Sept. 6, for the benefit of the eye clinic at Sing Sing prison, and the national committee on prisons and prison labor, both of which shared equally in the proceeds. Rosa Ponselle, soprano, of the Metropolitan, and her sister, Carmela Ponselle, mezzo-soprano, donated their services, as did Raoul Romito, tenor, and Arnold Volpe, conductor of the Stadium Symphony Orchestra. The orchestral numbers included the Overture to "Rienzi," Tchaikovsky's "Capriccio Italien," the "Dance of the Hours" from "Gioconda," the "Mignon" Overture, a Fantasy on Gounod's "Faust" and the Coronation March from "Le Prophète." The Misses Ponselle offered the duet in the second act of Verdi's "Aida," besides which each sang solo numbers.

Pittsburgh Choir Erects Tablets to Members Who Died in the War

PITTSBURGH, PA., Sept. 11.—The choir of Calvary Church, Harvey B. Gaul, choirmaster, has just erected four tablets to the memories of four choir boys who gave their lives in the war. The tablets are of heavy bronze and crowned by a large American eagle. Each tablet bears an appropriate inscription. The Calvary Choristers' Society is unique. Each month both men and boys pay in a percentage of their month's salaries to the treasury. This sum is used for benefits. It costs a choir boy \$3 to enter Calvary choir and he must serve three months without pay. The choir numbers sixty-five voices.

At the Rivoli Theater the orchestra, under the direction of Etno Rapee and Joseph Littau, gave the prelude to "Parsifal" last week. Prof. Firmin Swinnen's organ number was the Toccata from Charles Widor's Fifth Symphony.

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LOS ANGELES TO HAVE MUSIC FEAST

Concert Schedule Provides for Presentation of Nearly 150 Programs

LOS ANGELES, CAL., Sept. 1.—It has been estimated that Los Angeles will be offered from 135 to 150 concerts of prime importance during the coming season, to say nothing of the many others of minor classification. The Philharmonic orchestra promises twenty-four symphony concerts, the Los Angeles Symphony sixteen, I believe, and between the two orchestras some twenty or thirty popular concerts.

Then there are, possibly, fifteen choral concerts and as many chamber music concerts. And to all these are to be added the thirty or so of artist and visiting organization recitals and concerts which are on the Behymer Philharmonic courses, with additional ones under his management.

Mr. Behymer, as last season, will offer three series of recitals, but there will be eight concerts on each instead of seven. Thus is the high cost of living being reduced.

His Tuesday evening series opens Oct. 21 with Lambert Murphy, tenor, and Merle Alcock, contralto; then come in order Sousa and his band, Albert Spalding, violinist; Carolina Lazzari, contralto; Leo Ornstein, pianist; Sophie Braslau, contralto; Stracciari, baritone, and Galli Curci to end the course, late next spring.

Then there is the Philharmonic Thursday series, as follows: The course opens with the Duncan Dancers, George Copeland at the piano, Nov. 20; the next attraction will be Luisa Tetrazzini or Schumann-Heink, Helen Stanley, soprano, and either the French Theater Company or Yvette Guilbert; Alfred Cortot, pianist; Jacques Thibaud, Florence Macbeth, and the Flonzaley Quartet.

The Saturday matinee series includes a number of the above, with others who appear only on this afternoon course of recitals, as follows: Opening the course

Nov. 15 is Charles Wakefield Cadman and Tsianina in their Indian program; then, in order, Schumann-Heink, the Duncan Dancers, Carolina Lazzari, Jacques Thibaud, Percy Grainger, the Flonzaley Quartet or Stracciari, and Galli-Curci.

Opening the musical season probably will be a recital by Geraldine Farrar with Claude Gottlieb at the piano. Later comes the Minneapolis Symphony Orchestra and various other companies, including a possible two weeks of opera by the San Carlo Company.

Ellis Rhodes, tenor, has taken the artistic direction of the California School of Arts, on South Grand Avenue. Mr. Rhodes has been connected with a music school in the East and his wife has been associated with the Ruth St. Denis dancing school here. Mr. Rhodes formerly lived in Los Angeles.

The Zoellner Quartet opens its season in Los Angeles on Oct. 22, with a recital on the course of the Cummock School.

The Ellis club of male voices, organized in 1888, has been the recipient, its secretary announces, of a gift of \$50,000, the income of which is to be applied to strengthening its solo assistance at its concerts. This fund will be of especial assistance where full orchestra accompaniment is desired for its choral numbers.

At the Alexandria Hotel last night, Theophilus Fitz entertained at dinner thirty of the leading vocal teachers and singers. After the dinner they discussed Mr. Fitz's theories of vocal diagnosis. He gave a highly informative lecture on vocal inheritance and the physical formations which produce differences in voice, illustrated by lantern slides. At the conclusion he was the subject of much questioning. Mr. Fitz is a decidedly entertaining speaker and one who can place his ideas in pleasing light. The germ of his plan is in the determination of the probable class of voice by the conditions of inheritance, as proved by the examination and classification of thousands of subjects here and in New York. From the same investigations he has arrived at the idea that the possibilities of resonant development may be diagnosed by external cranial measurement. He does not claim infallibility of diagnosis of vocal possibilities, but says that in 75 per cent of his cases the results substantiate his prognostications.

W. F. G.

STOKOWSKI'S FORCES PRIMED FOR SEASON

Philadelphians' Ambitious Plans for Twentieth Year—Chorus Is Innovation

PHILADELPHIA, Sept. 8.—Extension of regular activities on an expanded scale and augmented personnel and the initiation of several new and big musical enterprises will mark the twentieth season of the Philadelphia Orchestra. The season may in a technical sense be already said to be under way, since most of the players have already returned from their summer holidays or engagements in readiness for the first rehearsal. There will be ninety-six musicians, with increased salaries, under the baton of Leopold Stokowski, who has signed a new four-year contract this season. They will give twenty-five pairs of regular concerts at the Academy of Music, on Friday afternoons and Saturday evenings. The orchestra's anniversary will be fittingly celebrated at the Nov. 7-8 concerts.

The endowment fund now stands at \$800,000. An attempt will be made during the season to increase it by an additional million.

Perhaps the outstanding innovation is the organization of the Philadelphia Orchestra Chorus which will include about 400 singers. Mr. Stokowski is the leader of it and will be aided by Stephen Townsend, the well-known choral conductor of New England, who will have charge of the general drill and training.

Three notable choral and instrumental works will be on the program the first season of the chorus's existence. These will be the old but to American audiences virtually novel Beethoven "Choral Fantasy" for piano, orchestra and chorus, with Olga Samaroff as the soloist; Rachmaninoff's new "Choral Symphony" based on Edgar Allan Poe's "The Bells," with the composer as assisting artist on the same program as performer of his new piano Concerto; and another work to be announced later. A Rachmaninoff work is set for the concerts of

March 5-6. It will be given on a scale commensurate with the gigantic performance of the Mahler Eighth Symphony, the production of which brought the Philadelphia Orchestra into national notice. Trials are now under way for the personnel of the chorus, and rehearsals will begin in a week or so.

The soloist list announced in part today is very interesting, including as it does, several artists who have not been heard in this country since the war began in Europe, and several who have not figured on the Philadelphia Orchestra roster in recent years. Among these are Katharine Goodson, Rudolph Ganz, Maggie Teyte and Arrigo Serato. Mme. Samaroff and Sergei Rachmaninoff have already been mentioned and listed. Others on the schedule are Alfred Cortot, Harold Bauer, Fritz Kreisler, Eddy Brown, Margaret Matzenauer, Emma Roberts, Thelma Given, Reinold Wernrath and Estelle Hughes, the Philadelphia singer who was awarded the Stokowski medal at last spring's competition, a distinction which carries with it an appearance with the Orchestra. Thaddeus Rich, concertmaster, and Hans Kindler, principal cellist, are on the solo list, as well as the following of their colleagues: André Maquarre, solo flautist; Marcel Tabateau, first oboist; Anton Torello, head of the double bass section, and Emile Ferir, principal viola.

Out of town audiences which depend on the Philadelphia Orchestra for their esthetic nutriment will be handsomely cared for, as the organization is increasing its touring "circuit" and the number of its concerts in some places.

There will be ten concerts in Pittsburgh, five each in Baltimore, Washington and Wilmington, four in Toronto, three in Cleveland, and one each in Buffalo, Detroit, Ithaca and Columbus.

And even if New York does not need any substantial addition to its musical fare, its music lovers will have a chance to enjoy variety in their orchestral menu, as the Philadelphia Orchestra will play five programs there.

In addition to this very extensive list the Orchestra will play its customary allotment of "extra-seasonal" programs at home, including the Stetson concerts in the great industrial district of Kensington and the University of Pennsylvania series, reinaugurated after the war last season with very great success.

W. R. M.



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ECHOES OF MUSIC ABROAD

New Covent Garden Opera Company Organized with Sir Thomas Beecham Given Absolute Control of the Musical Policy—Maurice Renaud Quits the Grand Opéra to Join Company of Paris' New Home of Seven-Dollar Opera—Puccini's "Swallow," Equipped with New Wings, Ready for Flight Again This Season—Accompanists Should Receive Same Amount of Space as Singers in Criticisms, Says Landon Ronald—Lipkowska and Kousnietzoff Summer "Guests" at Paris Opéra—Battistini to Sing at the San Carlo

IMPORTANT developments regarding the future of Covent Garden, adumbrated by the conspicuous rôle assumed by Sir Thomas Beecham in the managing control of the recent season at England's headquarters of opera, have taken form since the close of that season.

A short time ago the Covent Garden estate, which includes the Royal Opera House, was sold by the Duke of Bedford, and since then it has been administered by the Beecham Trust, of which Sir Thomas Beecham is a director. In view of his prominent position in the music world and the public confidence in his musical ability it was inevitable that Sir Thomas's position on the Trust would exercise far-reaching influence on the destinies of the opera house.

Now, according to the *London Referee*, it seems that a new Grand Opera Company has been formed, and that Sir Thomas is to receive \$175,000 in cash and also \$175,000 in shares, and that he is to have full control of the musical policy.

The Board of Directors includes, as chairman, Sir Vincent Caillard, whose diplomatic abilities should prove valuable to an opera company; Lord Winchester, who served in the war with the Thirtieth Battalion Rifle Brigade; Viscount Furness, of shipbuilding fame; Sir Edward Hulton, newspaper proprietor, and Saxon Noble.

The *Referee* adds that the fact that the musical control is in the hands of Sir Thomas Beecham will give widespread satisfaction to music-lovers and is a guarantee of a greater variety in the choice of works given in the future than in the past. It is also looked upon as encouraging to British composers and artists, for whom Sir Thomas has done so much.

Renaud Leaves Paris Opéra to Sing at New Rival Institution

Maurice Renaud is severing his long connection with the Paris Opéra. Before death foiled Oscar Hammerstein's plans to re-enter the grand opera field this winter rumor had it that Renaud was to come back to New York as artistic director for the Manhattan impresario. However that might have been, it is now definite that the great French singer-actor is to appear this season at the new Théâtre Lyrique, M. Gheusi's addition to the opera institutions of the French capital.

It will fall to M. Renaud to create the principal male rôle in Alfred Bruneau's new opera comique, "Le Roi Candaule," at the Théâtre Lyrique. The leading female rôle in the novelty will be taken by Marthe Chénal, another recruit from the Opéra, to which she passed from the Opéra Comique two or three years ago.

But the première of "Le Roi Candaule" will not take place until March, following the return of Renaud from a *congé* spent at Monte Carlo, where he is to sing *Mephistofeles* in Berlioz's "Damnation of Faust." In the early part of his season at the Théâtre Lyrique he will appear as the *Philosopher* in Massenet's "Cleopatra," which has not yet been given in Paris, although it was produced at Monte Carlo five years ago.

Plans for San Carlo Season in Naples Announced

When the Neapolitan opera season opens at the San Carlo with Boito's "Mefistofele" the name part will be assigned to Masini-Pieralli, who, after Nazareno de Angelis, is probably the greatest among the Italian basses of today.

The three short operas of Puccini will be new to Naples this year and the new

version of the same composer's "The Swallow" will also be heard. The name parts of "Suor Angelica" and "The Swallow" will be sung by Gilda Dalla Rizza, now in Buenos Aires, and announced by Italian papers months ago as engaged for the Metropolitan this season.

Catalani's "Loreley" will be sung, with Salomea Krusceniska as the *Loreley*.

space in a criticism as that given to the singer or the instrumentalist—urges Landon Ronald. And as that distinguished English musician had made his reputation as a great accompanist before becoming a conductor of the London Symphony Orchestra and principal of the Guildhall School of Music, it is with a backing of ample experience that he



On Left, Harry Schurmann, American Dramatic Tenor at the Vienna Volksoper, as "Siegfried"; On Right, Ludwig Sandow, Composer of the Opera, "Judas Maccabeus", to Be Produced in the Coming Season

VIENNA, July 30.—A novelty anticipated by the Viennese for the coming season, is "Judas Maccabeus," a dramatic opera by Ludwig Sandow, the Viennese composer, which, will be heard at the Operntheater this season. The text of the work, also written by the composer, has been done into brilliant verse by Rocholansky, the young composer of Vienna. Already the work has been vouched for by Eduard Mörike, operatic director at Charlottenburg, with whom negotiations for the production of that

work were under way when interrupted by the armistice.

Another attraction promised again for the opera is the singing of Harry Schurmann, the American dramatic tenor, who is now presenting the second act of "Faust" at Ronacher's, a large variety theater. The singing of excerpts from opera at these theaters, by the famous singers, has become quite a fad of late in this city. During the war, Mr. Schurmann maintained his popularity as a member of the Volksoper.

There will be a revival of Wolf-Ferrari's "Le Donne Curiose," heard one season at the Metropolitan, while "Norma" and "The Force of Destiny," and three other works still to be chosen, will complete the season's repertoire, with "Lucia," "Rigoletto" and "The Barber of Seville" for Borghi-Zerni, Covent Garden's new coloratura soprano of the recent season.

Mattia Battistini is to be a guest for special performances. Otherwise, Cigada and Viglione-Borghese will be the principal baritones, and the promising Benjamino Gigli the leading tenor.

Give Accompanist Same Honors as the Singer, Urges Landon Ronald

Give the accompanist his due—and that means public applause and as much

now comes forward to make vehement protest against ignominy—for it amounts to that—to which even the finest of accompanists are exposed.

For Mr. Ronald, as for every other true musician, a great accompanist will always be a great artist, and, as such, deserves exactly the same recognition as other great artists receive at the hands of their audience.

"Every man that is before a public has the right to expect that public to acknowledge his work or condemn it, as they may think fit, but most certainly not to pass it over. I never believe in those superior people who maintain that they scoff at public applause. Every artist loves it in his heart, and it is only the humbug who declares that he cares

nought for it. Looking down the different branches of the art of music, one finds that the accompanist is the only member of the profession, actively engaged before the public, who is deprived of receiving the public's applause."

But Mr. Ronald's letter of protest in the *London Daily Telegraph* is worth quoting in greater detail:

"Accompanying is a very great art, and is a very great gift, and yet it is the least understood or appreciated by the public. Twenty years ago, for some unknown reason, the accompanist disliked to be called an accompanist, and was announced five times out of six as 'Conductor.' To-day, from some equally mysterious cause, the accompanist is announced on a program as 'At the Piano,' which would be more applicable surely to the music-stool! However, it matters little really what he be called or how he be 'billed.' The fact remains that the public never properly appreciate his art, which is somewhat hard to account for, considering that he must work just as hard and must be just as gifted as an instrumentalist, a vocalist, a conductor or a composer.

"To accompany really well it is necessary to be an excellent pianist; to read at sight as easily as the ordinary individual can read a novel; to transpose any and everything; to be an all-round good musician, and, above all, to possess the indefinable gift of supporting a performer without drowning him; of breathing with a singer; of following the slightest nuance of the instrumentalist. All these things and many others are actually essential to the making of a great accompanist, and, as it will be easily imagined, they are not gained without much hard work, study and experience, added to which natural talent is indispensable. Why, then, should an accompanist, having attained these things, be the last person noticed, receive no acknowledgment whatsoever in the shape of public applause, and, as often as not, be passed over in the criticism of a concert or be summarily dismissed with 'Mr. X accompanied'?"

"I maintain that the gift to accompany is just as great a gift as a voice, and is just as rare—in fact, rarer. Certain it is that there are far more good vocalists and instrumentalists before the public than there are accompanists. But what inducements are there held out to the average young musician to turn his attention to this all-important branch of the art? If he be ambitious, he knows full well the very limited possibilities there are of becoming famous, because who takes notice or cares about the accompanist, unless he be very bad? If he cares for public applause—and let it be remembered that this is one of the chief rewards given to any artist for his labors—he will get none of it! If he would make money—an inborn desire to be found in most of us—he knows full well that his fee would never be bigger than that paid to a second-rate instrumentalist or vocalist, not even if he climbs to the top of the ladder.

"Considering that he has the hardest work of anybody at a concert, that more often than not he has had the entire preparation of the program, and, further, that he may very possibly have had to rehearse with all the artists separately at their houses, the payment for his labor is unjust and unfair. As he gets but scant glory from his art, he should assuredly get money! Owing to this lack of appreciation and extremely poor remuneration, the man who can excel in any other branch of his art promptly gives up accompanying immediately the opportunity presents itself, and thus it is that the really great accompanist is such a *rara avis*.

"It will naturally be asked what suggestions I have to make to remedy the evil. Well, first, I can see no possible reason why he should not share the honors with the vocalist or instrumentalist. I have seen, again and again, different great prime donne insist on the gentleman who has been playing a flute, violin or cello obligato bow his acknowledgment of the applause with her, and the accompanist has been allowed to slink off the platform unnoticed and uncared for. Why should this tremendous difference be made? Why should Mr. Smith, who has played a flute obligato, be allowed to divide honors with a prima donna any more than the all-important individual 'at the piano'? Therefore, it seems to me

[Continued on page 14]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

the duty of all singers and instrumentalists who give recitals, and who owe so great a debt to their accompanist, to insist that he should duly bow his acknowledgment and share the applause. This, at all events, would bring home to the public the important rôle that an accompanist plays. Then, in the advertisements, and on the programs, just as much prominence should be given to the name of the accompanist as to that of the artist."

Mr. Ronald is convinced that if these two simple suggestions were acted on it would make the accompanist feel that he had a definite status and position in the profession, instead of being something "at the piano." The public needs leading in such matters and in this case it is only the artist that can show the way.

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Gheusi is preparing for his Théâtre Lyrique—where, by the way, according to latest reports, the orchestra seats are to cost not six, but seven dollars, thus anticipating the new Metropolitan scale of prices—will be Marcel Samuel-Rousseau's "Tarass-Boulba," based on a Gogol story.

Marie Kousnietzoff, who spent one season with the Chicago Opera Company after having been a reigning favorite at the Paris Opéra for several years, will have the rôle of *Xenia*. A new Russian tenor named Posembowsky, brought to the director's attention by Mme. Kousnietzoff, is to make his Paris début in this work. Mlle. Brohly, deserting the Opéra Comique, and the baritone Corbely will also be in the cast.

Kousnietzoff, meanwhile, has been a summer "guest" at the Opéra, singing *Juliet* to John Sullivan's *Romeo*. An at the same house Yvonne Gall, of the Chicago forces, has been appearing as *Thais* and *Marguerite*.

Lydia Lipkowska, too, has been a visiting star at the Opéra. The Russian coloratura soprano, of other days in Boston, won an August success as *Gilda*.

Marcel Journet was of the cast for the revival of Paladilhe's "Patrie," in which Lucienne Bréval also appeared, following her *rentrée* in the Mariotte "Salomé."

* * *

How Leoncavallo Met Charges Made by Catulle Mendès

The passing of Ruggiero Leoncavallo has recalled to "Lancelot" of the London *Referee* a curious case that arose away back in 1894 concerning the composer's alleged indebtedness for the story of "Pagliacci" to Catulle Mendès's comedy entitled "La Femme de Tabarin."

The French playwright and poet wished Lonzogno, the publisher of "Pagliacci," to acknowledge this indebtedness on the title page of the opera and on the opera house bills. When this was refused M. Mendès applied to the French Society of Authors, but Leoncavallo would not agree to its arbitration and the lawyers were called in. In a letter to Lonzogno the composer said:

"At the first performance of 'Pagliacci' at Milan in 1892 several critics accused me of having derived my plot from a play entitled 'Drama Nuova,' written by the Spanish author, Estebanez, between 1830 and 1840, in the final scene of which a comedian kills his wife's lover on the stage while apparently playing his part in the drama. What would Mr. Mendès say if he were accused of having borrowed his 'La Femme de Tabarin' from the 'Drama Nuova'? The truth is that at the time I wrote 'Pagliacci' I knew as little of the 'Drama Nuova' as I now know of 'La Femme de Tabarin.'"

Another interesting point "Lancelot" recalls is that when "Pagliacci" had its London première, at Covent Garden on May 19, 1893, Nellie Melba it was who "created" *Nedda* there. Our old friend Mario Ancona, who died two years ago, was the *Tonio*, while the tenor De Lucia appeared as a perfervid *Canio*.

J. L. H.

Æolian Hall Redecorated

The redecoration of Æolian Concert Hall has just been completed. The new color scheme is a dull greenish gold. Work of redecorating the hall has been under way for three months, under the direction of the Æolian Company's art director, Francis W. Vreeland, who recently resigned, after four years' service, to go to Los Angeles, Cal. New lights have been added, greatly improving the lighting of the stage and the auditorium.

The Æolian Hall concert season will start on Oct. 5, which is earlier than usual. Clarendon H. Pfeiffer, managing director of the hall, said this week that

from present indications the season will be the largest concert season Æolian Hall has ever had.

Eighteen Cities to Hear Amparito Farrar in Autumn Tour

Amparito Farrar, who has divided her summer between motoring, golfing, and bathing, in various summer resorts, has returned to New York to prepare for her forthcoming concert season. Several tours have been booked for the soprano, among them an early fall trip to eighteen cities in Indiana, Ohio, Michigan, Kentucky, West Virginia and New York. The extension of the trip, which originally included but half the number of dates, has forced Miss Farrar to postpone her Æolian Hall recital from October until after her midyear tour in January. She will appear in recital or joint recital in six Indiana cities—Indianapolis, Goshen, Ft. Wayne, Richmond, Kokomo and Logansport; three Illinois cities—Chicago, Rockford, Jonesville; two appearances in Kentucky—Lexington and Bowling Green; two in Ohio—Cleveland and Chillicothe, and three in New York State—Albany, Utica and Binghamton.

V. E. B. Fuller Resigns from Edison Staff

Verdi E. B. Fuller, director of sales promotion for Thomas A. Edison, Inc., and prominently identified with the tone-test tours of the Edison artists, resigned his position with the company on Sept. 1. Mr. Fuller has been a member of the Edison staff for the last five years. His plans for the future have not yet been announced.

Farwell Will Head Berkeley Music Committee to Welcome Fleet

BERKELEY, CAL., Sept. 9.—Arthur Farwell, leader of the Berkeley Municipal Community Chorus, was recently ap-

pointed by Louis Bartlett, Mayor of Berkeley, as chairman of the Music Committee of the Fleet Reception Committee for the entertainment of the sailors of the Pacific fleet in Berkeley. The Berkeley chorus took part in the entertainment for the gobs given at the Greek Theater of the University of California on Wednesday, Sept. 3, singing the national anthems of the Allies and other numbers. By an ingenious manipulation of crepe paper the chorus was transformed into a blaze of color at the moment when it rose to sing, producing a novel and beautiful effect.

Many Orchestral Dates for Magdeleine Brard

Magdeleine Brard, pianist, has been engaged to play with the Boston Symphony Orchestra in Cambridge, Mass., on next April 22. Miss Brard will be the soloist on three occasions with the New York Symphony Orchestra, playing in Wilmington, Del., Oct. 27; Harrisburg, Pa., Oct. 31, and Scranton, Pa., Nov. 24. On Jan. 11 she is to be soloist with the Cleveland Symphony Orchestra in Cleveland, and on Feb. 22 she will play with the Baltimore Symphony in Baltimore.

Elizabeth Kelso Patterson Reopens Her Studio

Elizabeth Kelso Patterson, the New York vocal teacher, reopened her studio Sept. 15. Miss Patterson anticipates a busy teaching season and is now at work arranging her crowded schedule, which includes many former pupils as well as new enrollments.

Mobile Teacher Returns From New York

Belle S. Tilden, organist and piano teacher of Mobile, Ala., spent three weeks recently in New York. Owing to the size of her classes, Miss Tilden returned to Mobile to resume her work earlier than she had intended.

EARLE TUCKERMAN

BARITONE

appeared at National American Festival, Lockport, N. Y., Sept. 2nd, with such success that another engagement for Sept. 7th followed, and he thereupon was again engaged for the 1920 Festival. At the close of the concert Sept. 7th a special recital was arranged in Tonawanda Sept. 12th. Results count.

Lockport Sun-Journal, Sept. 3d, says:

His voice is one of charming suavity, and he sings with fine diction. His command of style enables him to deliver with excellent musical effect songs of widely contrasted nature.

Lockport Sun-Journal, Sept. 8th, says:

Another big treat was the unexpected addition of Earle Tuckerman to the program. His effortless pouring of fine, resonant tone and his variety of color effects make his singing a constant pleasure. He is at home in all styles. His vocal art shone to great advantage.

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France Fertile Ground for Musical Propaganda, Says Farnsworth Wright

Chicago Musician Finds French People of Rural District, Music Lovers, but with Little Opportunity of Developing Taste—Talking-Machines and Pianos, Rare Possessions among Country Folks—Folk Songs, the Popular Songs There.

CHICAGO, Sept. 2.—Farnsworth Wright, formerly Chicago critic for *MUSICAL AMERICA*, returned to this city recently after spending a year in France with the American army. For the last six months of his sojourn there Sergeant Wright was interpreter with the American troops billeted in the Sarthe region, and this work gave him an opportunity to study the life of the provincial French intimately.

"The French people I found very musical," Mr. Wright said, "but their opportunities for developing their love of music are few. I spent weeks and months in the rural districts, and the thing that struck me most forcibly was the lack of means of making music. Here and there one runs across a talking machine, and on rare occasions one encounters a piano, but the homes so equipped are the rare exceptions. And such instruments as one does find are, as a rule, run-down, tinkly, out-of-tune things that would not be given even space in the average American home."

"The people sing, of course, but the American habit of keeping abreast of the popular songs is unknown. Their singing is confined largely to their folk-songs and these one hears everywhere. They do not have printed music, but it is the custom for the girls to copy out the words of the various songs in a book and then they memorize the melodies. The books usually contain the words of one hundred songs."

"It seems to me that France offers a splendid field for musical propaganda. Manufacturers of musical instruments could develop no end of prospects there, but before they can place instruments in the French homes they will have to create a desire for them. The people have not the incentive to add a piano or phonograph to their furnishings that the American families have. Here the music-maker is the rule; in France it is the great exception."

Sergeant Wright did not see active service in France despite his desire to. When the war started he offered himself for the aviation service, but was rejected on account of a supposed heart affection. Then he applied for the various officers' training camps and was rejected on the same grounds. When he was drafted he was again rejected, but took an appeal. At a local hospital he was given all sorts of strenuous tests and at the finish the physicians agreed that he might be permitted to go as a soldier. Then at Camp Grant, where he received his final physical examination, he was pronounced one hundred per cent physically perfect. He joined the "Blackhawks" and landed in England a year ago. He was sent to the South of France for



Farnsworth Wright, Former Chicago Critic of "Musical America" Giving an English Lesson to a Little Boy in France

training a short while later, and when the armistice came he was traveling, via boxcar, to the front. It was a disappointment, of course, not to get in the

mix-up, but he has the consolation that he tried as hard as any of Uncle Sam's disappointed millions to go over the top.
A. L. M.

GODOWSKY ENDS FIRST SEASON IN SEATTLE

Heavy Enrollments Mark Master Classes—Pianist Composes Twenty Waltzes During Stay

SEATTLE, Sept. 7.—Leopold Godowsky left for San Diego this morning on the Steamer Queen, with this ending his first season of Master Classes in Seattle.

The classes, which were full, were a success, says F. S. MacFarland, his manager. Students from Canada and elsewhere in the northwest were enrolled.

Godowsky completed, between Aug. 7 and Sept. 3, twenty compositions, all of them waltzes, and the dates named embrace the period of his stay in this big city. "To Seattle," says he, "belongs whatever honor there may be in having been the scene of the creation of these works."

To the correspondent of *MUSICAL AMERICA* belongs the honor of having been the first to hear them in their completed entirety. Two of them at least will achieve the advantage of popularity, for they clearly belong to that class of musical composition that may properly be termed "happy thoughts" like a Kreisler "Caprice," a Dvorak "Humoresque," or a Massenet "Meditation." They have an unescapable popular appeal and are full of graceful, lilting charm. Another composition is called, for the present at least, "An American Idyl," and is affected, during its brief extent by a chastened quality of syncopation and harmonies like those in H. T. Burleigh's "Negro Spirituals," yet it is held together in coherency by virtue of the idiom of Godowsky who wrote it. Another, though written in Seattle, was suggested by memories of Tangiers, where the composer recalls having spent some time, and a most singularly vague harmonic structure in which key relationship is as absent as in a Chinese band, and an Oriental suggestion of languor and sensuous allure is found. One called "Tempest" is made up of sharply illumined chords, a sort of Scherzo enraged and tumultuous, though always in waltz meter. Another is a tinkling "Music Box," that like still another called "Cuckoo," will lack something of wide popularity because its simplicities of effect lie behind great pianistic perplexities in technique. In fact in none of them has the composer tempered the waltz to the shorn virtuoso. All present difficulty save perhaps three or four.

He began with an impulse to create a

two have the "perpetual movement" of the Tarantella.

On the whole, however, there is more of old Vienna and Strauss in Godowsky's twenty waltzes than there is of Chopin or the New World.

He states that his tour begins Oct. 17 in Minneapolis and will include Canada and the Northwest. It will last up to the time when it will be necessary for him to embark on Dec. 10 for London, where he is booked to play on Dec. 20. He will return, after playing in Holland as well as England, arriving in time for New York engagements beginning Feb. 10. MacFarland will accompany him on this tour.

Seattle's studios are now almost all reopened and all teachers assert evidence of the busiest season of their career in this city. The Cornish School of Music opens Sept. 10 with the largest pupil enrollment of its history and with Maurice Browne, founder of Chicago's Little Theater, and his talented wife, Ellen Van Volkenberg, in charge of a newly established dramatic department.

The Seattle Symphony Orchestra announces the opening of its season of twenty concerts, Oct. 7, under the direction of John Spargur, who at present is busy trying to keep what good men he has and to engage others in the face of the competition set up by San Francisco and Los Angeles.
W. A.

Dicie Howell to Make Aeolian Hall Début in November

Dicie Howell has returned to New York for the winter and will make her headquarters at 320 West 84th Street. Miss Howell spent the summer months at Virginia Beach, Va., and at her home in Edgecombe County, N. C., although she was forced to break into her vacation five times in order to fill important engagements at two universities and at the Lewisohn Stadium. In July she was heard in a recital at the University of North Carolina, and again later as soloist in the "Holy City." There were two appearances also at Columbia University in August, when the soprano sang in "The Messiah" and Horatio Parker's "Dream of Mary." Miss Howell's Aeolian Hall debut will be made Wednesday, No. 5.

The Apollo Club of St. Louis, Mo., has engaged the Zoellner Quartet for a concert at the Odeon Theater in January. In the same month Omaha, Neb., will also hear this well-known ensemble under the auspices of the Tuesday Musical Club.

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WORTHY REVIVAL OF PLANQUETTE OPERA

"Chimes of Normandy" Presented
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Planquette's perennial "Chimes of Normandy" was given by the Gallo company at the Shubert Theater on the evening of Sept. 12. It was a varied performance in every sense of the word, and in view of the fact that owing to the strike the company had an extra week before its opening on Sept. 8, it seems as though certain of its members need not have required such frequent assistance from the prompter.

The piece itself is still charming and exemplifies the fact that the French light operas of the Second Empire have a substance that the corresponding article of the present day conspicuously lacks. Here and there it dragged. There are too many duets and solos in the score following closely one upon another, "lugged in" as it were, but for the most part the music is substantial and often of considerable beauty, at least one number, the quintet in the third act, being very fine indeed. If, as one of the daily papers said, "the audience was composed mostly of old-timers," the fact is equally a criticism of the good taste of those whose recollections carry back three or four decades, and the poor taste of the youngsters in preferring the contemporary mish-mash.

Rosamond Whiteside as *Serpolette* and who was seen earlier in the week as *Pitti Sing*, was easily the star of the performance. This young person, new to the footlights, though inheriting the right from her talented father, Walker of that ilk, will go far. She has an agreeable voice, but more than that, a delightful personality and the good sense never to do the same thing twice in the same way. Her song, "Just look at that! Just look at this!", was encored five times and the audience would gladly have heard it again. The chorus deserves much praise for its work in this same number though why Mr. Bendix insisted in galloping through it at breakneck

pace, is hard to see. Ethel Mae Bagnall as *Germaine* did not score as heavily as her good singing deserved. When she let her voice out, it was agreeable and showed excellent training, but she was unconvincing dramatically. Warren Proctor again sang very beautifully. The quality of his voice is one of the loveliest but he needs some of the ease and the finish that Albert Parr displayed with such distinction as *Henri*. Perhaps he will acquire it. If he does, there is no end to his possibilities. Jefferson de Angelis gave a really fine dramatic performance of *Gaspard*, the miser, and Louis Cassavant and Richard Dorr were exceedingly funny as the *Bailli* and the *Notary*. The chorus was above praise as far as quality and volume were concerned though their shading left much to be desired. The fault of this, however, lies elsewhere.

Mr. Gallo deserves a vote of thanks for reviving so adequately this agreeable work for us and it is a matter of regret that road engagements prevent his keeping his company longer in New York.

J. A. H.

PRESENT LUCKSTONE CONCERT

Teacher and His Pupils Give Recital in
Pine Hill, N. Y.

PINE HILL, N. Y., Sept. 6.—Isidore Luckstone, the New York vocal teacher, with a number of his artist pupils, gave a delightful recital for the benefit of the Church St. Vincent de Paul on Aug. 28. Much interest was manifested by Amelita Galli-Curci, who was present on this occasion and who joined in the enthusiastic applause given the singers by the large audience.

Mr. Luckstone disclosed rare vocal artistry in several interesting numbers, the concert concluding with Rossini's "Inflammatus" from "Stabat Mater," sung artistically by a full chorus composed of pupils of Mr. Luckstone, with Ruth B. Rogers of Ithaca, N. Y., as soloist.

Other soloists who were cordially received included May Emerson, Mabelle Gray, Harold Luckstone, Maurice Luckstone, Denise L. Morris, Edith Luckstone Myers, Edgar Paul, Sue Paul, Theresa Smith, Ruth Kellogg Waite and Laura Williams.



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The Tower and Carillon Proposed as a Memorial by the Arts Club of Washington, D. C.

THE Arts Club of Washington, one of the principal and most distinguished organizations of the kind in this country, has undertaken the important duty of erecting a bell tower and Carillon as a Peace Memorial and as a tribute to Belgium.

H. K. Bush-Brown, the President has issued an appeal to me, as President of the Musical Alliance, for such help as the members of the Alliance may see fit to give so worthy a project. He states in his communication that there have been two suggestions that seem worth consideration. First, that the tower should be a complete unit in itself and not be associated with any other structure. The other is that it should have associated with it an important building such as a Conservatory of Music or other Art Center.

At the present moment the Club is creating a complete organization of the whole country, so that the building, whatever it is, will be paid for by all the people who desire to assist in such an enterprise.

"As Carillons", Mr. Bush-Brown writes, "are a musical expression, we naturally think of the musical clubs and societies and that they might be pleased to be associated with us in this work."

The plan of the Arts Club is to have a branch committee in each state, to assist the Executive Committee. First in raising a fund to buy the bells; one for each state and two for the District of Columbia, which will make the Carillon complete. Second, to provide for the building of the tower, each state to provide in proportion to its wealth.

Mr. Bush-Brown has invited from me an expression of my own opinion on the project itself.

I wrote him that as he requested my opinion as to the direction the movement should take, I ventured a suggestion, which would perhaps elicit a wider response than by confining the undertaking as the Club seems to propose. In the first place, I said it is rather hard to talk to people about peace at the present time, when there is no peace either in this

country or in Europe, where there are some twenty-three different wars, of more or less seriousness, still in progress.

In the next place, even when the treaty is ratified and things get a little more normal, we shall for years be faced with a war in the industrial world, which is only just beginning to develop itself.

For these reasons I suggested that the memorial be termed a "National Memorial to Our Soldier and Sailor dead" in the great war, to be located in Washington, and that this memorial take the shape not only of so beautiful and artistic a form as the tower with the Carillon, on the line of the one which I so well remember in Ghent, on my visit a few years ago, but that there should be added to it a music hall. And if I had my way, I continued, I would add to this auditorium such elements as would help make it a social and educational center.

I wrote that I was all the more impelled to this belief from the enthusiastic response I received, when, last season, in a number of leading cities in New York State, I protested against memorials to the soldier dead taking the form of statues, of which we have altogether too many, mostly bad ones. Nor did I concede the idea of an arch to be appropriate, for the arch is simply an expression in architecture, embellished with sculpture and decoration, of the old yoke under which the Roman generals led the conquered peoples.

In my addresses I said that I thought the time had passed for us to follow such archaic modes of expression, and that we should put up a memorial that would pulsate with life, where music and joy and happiness would find expression, as the best memorial to those who gave their all so that we might enjoy the peace we soon hope to have.

I added that in those cities where I put these ideas forth, they were taken up with enthusiasm, particularly by the press. As indicating the tendency of the time, I drew attention to Mr. Eastman's princely gift to Rochester, which amounts to nearly half a million and is to be devoted to a combination of a large musical institution, with movies and other means of public recreation, some of an educational character.

Those members of the Alliance who may be in sympathy with the worthy project undertaken by the Arts Club of Washington, and for which an organization is now, as I said, being perfected all over the country, might do well to communicate with H. K. Bush-Brown, 2017 I Street, Washington, D. C.

John C. Freund

President of the Musical Alliance of the U. S.

Is Doing Splendid Work

The splendid work that the Alliance is doing is felt everywhere throughout the States. I am glad to be a member of it and wish it complete success in the many important matters it is agitating for the musical welfare of the nation.

Am enclosing check for \$2 for membership 1919-1920 and 1920-1921.

FREDERICK SCHWEIKHER,
President, The Western Institute of
Music and Dramatic Art.
Denver, Colo., Aug. 16, 1919.

Realizes Its Value

Realizing the value of the Alliance, even in this brief period of its existence, I gladly remit for the continuance of my membership.

CLARA KOONS.

Lambertville, N. J., Aug. 12, 1919.

CHARLESTON, W. VA.—W. S. Mason, of the Mason School of Music, has returned from a vacation spent at White Sulphur Springs and in the East.

Daniel Mayer Detained Abroad by Postponement of Mauretania's Sailing

Daniel Mayer, the New York manager, who has been in England since July, has had to put off his return for another fortnight owing to the second postponement of the sailing of the Mauretania on which he had planned to leave on Sept. 6. Mr. Mayer is expected in his Aeolian Hall office around Sept. 20.

Cyrena Van Gordon, contralto of the Chicago Opera Association, will give her first New York recital at Aeolian Hall, Sunday afternoon, Oct. 5. Charles Gilbert Spross will be her accompanist.

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New York, September 20, 1919

WHEN PERSHING CAME TO TOWN

Usually, when a community prepares to welcome a distinguished guest, committees are appointed representative of the leading figures in civic life to participate in the attending ceremonies. Prominent politicians, lawyers, bankers, business men are named, and the result is a resplendent body of citizens who, from external appearances, appear to be thoroughly representative of the best the city has to offer.

How often, in such circumstances, are prominent musicians named to appear on civic committees? And what are the underlying reasons for the characteristic discrimination against them?

These thoughts are brought to mind by a conspicuous exception to the rule. When General Pershing came to town and New York fairly outdid itself in welcoming the distinguished soldier, musicians were called upon to play an important rôle in the reception, not actively, as performers, but because they represented a vital phase of the city's many-sided life. David Bispham, Harold Bauer, Walter Damrosch, Mischa Elman, Edwin Franko Goldman, Dr. William C. Carl, and still others representative of the managerial and journalistic departments of our musical life, were included in the committee which waited upon the triumphantly returning soldier and escorted him to a place of honor at the park demonstration arranged for him.

It must not be thought that any particular alteration in public sentiment has brought about this change of attitude toward the musician, for the recognition given to his profession on this occasion resulted from the individual foresight and sense of the fitness of things which have characterized everything which Chamberlain Philip Berolzheimer has accomplished for the public good in New York. At the time he was president of the Park Board, and more recently as City Chamberlain, he has enjoyed a special commission from

Mayor Hylan to take charge of New York City's musical interests. To achieve these ends and because the city fathers have made only a niggardly appropriation for public music, Chamberlain Berolzheimer has dug deep into his own commodious purse to see to it that the musical functions which bear the official stamp of the city government are carried off with success. And what is more, he is one of the few men who have taken the trouble to find out that distinguished musicians are worthy of acting as civic representatives. Accordingly it was through his influence that the musical profession was so ably represented at the Pershing ceremonies.

It is not too much for the profession to hope that his initiative will have permanent results and that in the future his example will be followed as a matter of course. In any case musicians may feel a debt of gratitude for the change of front which he has accomplished.

THE RE-EMERGENCE OF AN OLD DANGER

In every department of music such a season is expected in America as has not been seen for years. The war with its crippling of orchestras and its decimating of opera companies is over; and from every quarter return those musicians whose work has been diverted temporarily from the concert stage to the entertainers' platform. And every steamer brings foreign musicians to these shores, fleeing the unfavorable conditions of Europe, seeking the welcome (and emoluments) of America. We have had our opportunity for the fullest exploiting of American talent; how we have used it is another story. The next year holds for us unparalleled opportunities for the broadening of our ideas of the music of other countries—Swedish music, Spanish music, Russian music, English music (to quote the first that occur to one); the list is more catholic than the League of Nations.

That German music will be added to the list goes without saying; Wagner operas may be excluded, with a few exceptions, from the Metropolitan repertoire, by a curious reasoning (too recondite to be interesting) that admits "Parsifal" and excludes "Lohengrin," but neither the metropolis nor the country at large will feel itself obliged to follow the example of the purveyors of the Broadway temple of art and beauty. Back to the concert programs will come Schumann and Schubert and Brahms as certainly as there are musicians left.

But with all these refloodings of the tide that ebbed with the going of our noblest to war, it behooves us to watch two things. First, that the reaction to the desire to hear other nations' music shall not lead us back to the old adoration of all things European as excluding music of American origin, even more forcefully than it swayed us before. And, secondly, that we examine even more carefully just what and who are sent us from other shores. We rise in rage nowadays at the thought that "anything is good enough for the Americans"; and yet when we disentangle some of the works and some of the workers in the music of last season from the glamour of a foreign propaganda, we must admit in all seriousness that we allowed our love for our allies in certain places to outweigh our estimate of their art. There is no earthly reason why a second-rate foreign artist should be acclaimed, or a third-rate foreign work exalted; but both of those things were done last year, and not once but many times.

A REVIVAL WORTH WHILE

Fortune Gallo's revival of "The Chimes of Normandy" raises the question as to why more of the jewels of the treasure house of French light opera are not set forth for our delectation. Nobody takes seriously the oft reiterated statement of the Broadway managers as to what the public wants, for their pronouncements have too often been proven false. These astute gentlemen have said that these pieces were dead, hence, like *Nanki Poo*, they "were dead to all intents and purposes." Mr. Gallo has shown the truth to be the contrary. There is, besides, a big revival going on all over France of the works of Offenbach, Planquette, Hervé, Audran, etc., and pricked houses greet them whenever played. London has been listening with joy for months to "La Fille de Mme. Angot" and there is a possibility that Mr. Hinshaw may do it at the Park. Unfortunately Mr. Gallo's company was unable to stop long enough, owing to road engagements, to demonstrate a popular success, but the delight of the audience at the first of two performances of "The Chimes" proved beyond doubt that the snows of yesteryear need not necessarily prove the frosts of this.

STRAINING AT A GNAT AND SWALLOWING A CAMEL

No vice is more abhorrent than that of hypocrisy to the clear thinking, plain-speaking American; but could there be a finer demonstration of it than our admitting

German trade while excluding Wagner opera? With one hand we shade our eyes from the vision of *Lohengrin*, the pure knight; with the other, we reach for the trade of the erstwhile unspeakable Hun, now transformed by the exigencies of practical life into an "absolutely necessary customer." We can refrain from doing business with the hated Teuton if animosity against a defeated enemy lingers in our blood; but it is hard to see how we can consistently strain at the gnat of his operatic art and swallow the camel of his trade.

PERSONALITIES



Mme. Claussen in Her Native Sweden

Julia Claussen, the Swedish mezzo-soprano, has been making a veritable triumphal progress throughout her native land. Not only the large cities, but the summer resorts welcomed their favorite daughter. Having made a tour of the resorts on the Western coasts, where she sang to sold-out houses, Mme. Claussen took a few weeks' rest at one of the most famous, and here the accompanying picture was taken. She will tour through Norway and Denmark before returning to this country some time in October.

Namara—The Chicago Opera's lyric soprano, Marguerite Namara, is quoted as saying that she cannot endure the odor of flowers while she is singing. When they are handed over the footlights she does not breathe for fear she will carry their stifling scent into her throat.

Diaz—Rafaelo Diaz, the Metropolitan tenor, has told recently how, in the days when he studied the piano in Berlin, before his voice attracted attention, he added to his somewhat precarious income by standing in line before the Royal Opera House, sometimes from midnight Saturday until noon Sunday. Thus he bought tickets for "prosperous, lazy Americans," he says, "who paid me fifty pfennigs each for my trouble."

Maurel—On the eve of sailing for his native France, Victor Maurel, baritone and teacher, relieved his mind to a musical paper apropos of the Americans as pupils. Out of his 2000 pupils, he stated, not one had "temperamental qualities." "As to their diction—their articulation," he observed, "it was terrible, almost always. They treated consonants as though they were negligible, both at the beginning and at the end of the words they sang."

Passmore—Malvena Passmore, coloratura soprano, of Houston, Tex., who recently made a most successful appearance at the Lockport Festival, owed her appearance there to having been heard by John Lund, the Buffalo conductor, in "The Marriage of Jeanette" in New York, and engaged, as a result, to sing with the Masonic Festival in Buffalo. Here she was in turn heard by A. Van de Mark, of Lockport, and engaged for the latter occasion.

Mannes—David and Clara Mannes, their son, Leopold, and their daughter have just returned from their first trip to the Pacific Coast. In the intervals between sonata recitals which Mr. and Mrs. Mannes gave with much success along the Coast, the "Quartet" visited Banff Park, Emerald Lake and tobogganed and snow-shoed on Mount Rainier. They also spent some time at the camp of Lloyd Osbourne, the stepson of Robert Louis Stevenson.

Bamboschek—Giuseppe Bamboschek, assistant conductor of the Metropolitan, who has just returned to this country after two months spent in Italy and France, brings with him the cheering announcement that living in New York is cheap compared with the cost of ordinary things in these two countries. By way of clinching his statement, Mr. Bamboschek revealed the fact that a dress suit purchasable before the war at 250 francs (\$50) now costs 1200 francs or \$240.



POINT AND COUNTERPOINT

F. P. A. led off his w.k. colyum in the Trib last Monday a week ago with the attached jingle:

To Any Composer [Sic!]

Provoked by a saturated piece of cheese-cloth]

How well I remember the days of '96, when the mandolins merrily played a galloping, rollicking, two-step melody called "The Mosquito Parade!"

and now as I sniff through the long, warm night I wish some musical wag

would compile a tune that might be jazzed as "That Citronella Rag."

Perhaps, F. P. A., in the long watches of an imperfect night, one of the busy little brutes will hum you the tune. If

to be, send it round to us, fellow sufferers, and we'll put on the harmonic trimmings for you. Money no object, of course; but will consider 50-50. What say?

Plumbers' Union Please Note

WANTED, plumber, to set bathroom fixtures and SING; we furnish everything. Paper-hangers to paper 17-room house; paper furnished. Must be done at once. 310 Deniston Ave., E. E., City.—Pittsburgh Press.

Many-Sided Musicians

[From a California Musical Journal]

FIDLER-BERMANIE, brilliant pianist and teacher of Yokohama, Japan, was a visitor in San Francisco during July.

In these days of super-efficiency a pianist must needs be a Fidler as well! J. A. H.

Must Be All Brass

LOS ANGELES.—Los Angeles claims the world's heaviest band. It is the police band of thirty-two members, the lightest weighing 200 pounds. Total weight, three and a half tons.

Comes a Wail from J. A. H.

[With Apologies to Haydn]

M. Y. P. K. bids me fan my brain For mirth of rosy hue. Fill up the page with jokes that pain, With laughter, me to you. For why," he cries, "Should laughter cease, Why not be glad and gay?" But I can find no funny piece, Now Alfred is away!

Friends of Music

A PERSON who played on the flute, Had a friend who was born a deaf mute.

And he said, "We'll be friends

Until the world ends,

All because he can't hear me toot-toot."

And She Dies in the Last Act, Too

"MARIE HART," says the *Houston Chronicle*, "is not a small woman. She is very active, however. She can sing 'La Bohème' all the way through standing on one foot and that foot on a tight rope." No wonder her tiny hand is frozen, observes Scott Bradley, pensively.

Ain't It Right!

LOS ANGELES undertakers gave notice recently of a raise in the cost of funerals. "Gloomy prospect for the music critics," thinks the *Pacific Coast Musician*.

This Is Enough to Break the Heart of the World

OUR NATIONAL AIRS

[After we have joined the League of Nations]

OUR countries, 'tis of ye, Sweet Lands of Liberty, Of ye we sing.

Lands where our fathers, grandfathers and great grandfathers back to Noah and Adam died,

Land of the Norman's, the Saxon's, the Caledonian's, the Caesar's, the Jugoslav's and the Czecho-slav's pride,

From every mountain side

Let freedom ring!

When freedom from her several mountain heights

Unfurled her various standards to the air,

She tore the azure and otherwise-hued robes of night,

And set the divers and sundry stars of glory there.

Forever float those fifteen or twenty standard sheets

Where breathes the foe but falls before us,

With freedom's assorted soils beneath our feet

And freedom's multitudinous banners floating o'er us.

Columbia, one of the gems of the ocean, One of the homes of the brave and the free,

One of the shrines of the patriot's devotion;

The world offers homage to thee.

Three cheers for the red, white, blue, orange, violet, yellow and black!

Three cheers for the purple, mauve, brown, green, pink and other shades which may be in the banners of our fellow league members!

The amalgamated armies and navies forever!

Three cheers for all the colors of the rainbow.

I wish I was in the land of cotton, of frogs' legs, of kilties, of spaghetti and of pretzels.

Look away! Look away, look away, League of Lands!

And the Star Spangled Banner, the Tricolor, the Union Jack and the royal ensign of fifteen or twenty other nations,

Long may they wave O'er the lands of the free

And the homes of the brave!

—Atlanta Georgian.

CHORUS (All Sing): O! How We Miss You, Ca-antus Fi-i-irm-us!

Flora Mills Returns to New York

Flora MacDonald Wills, the New York accompanist and coach, has been visiting Mrs. Lucien H. Tyng at her summer home, "The Shallows," at Southampton, Long Island. On Sunday evening, Sept. 7, she accompanied Madeleine d'Espinoy, the French soprano, in a recital at "The Shallows," repeating the program the following afternoon. Mme. d'Espinoy was heard with great pleasure on this occasion in the waltz song from Gounod's "Romeo and Juliet," Delibes's "Myrto," the "Depuis le Jour" aria from Charpentier's "Louise," Handel's "O Sleep, Why Dost Thou Leave Me?" and songs by James H. Rogers and Spross. Mrs. Wills played the accompaniments admirably and contributed much to the excellence of the program. She returns to New York during the present week and resumes her work at her studio in East Sixtieth street after Oct. 1.

Mme. Lund Heard in Lafayette-Marne Celebration at Hot Springs

HOT SPRINGS, VA., Sept. 7.—The New York soprano, Mme. Charlotte Lund, who has been taking the baths here, gave a Lafayette-Marne concert in cooperation with Lt. Vincent de Wierzbicki of the French High Commission yesterday at the Casino of the Homestead Hotel, where she is staying. There was a large attendance of guests and colonists. Mme. Lund was heard in American songs by Rogers, Salter, Cadman and Nevin and in French songs by Hahn, Bemberg, Massenet and Georges. She was accompanied by Mme. Louise Armellini. On Sept. 27 Mme. Lund is to sing at the Scandinavian Festival at Symphony Hall, Boston.

MISS GUTMAN'S AVOCATION

Singer, Skilful With Brush and Pigment, Completes Two Sketches

Elizabeth Gutman, soprano, who has specialized in Folk Song, has recently returned to her country home after a vacation spent on the North Shore, Mass. She was one of the artist colony of painters at East Gloucester, where she wielded the paint brush with such diligence that she was rewarded by having two sketches accepted for exhibition in the old fishing town. These, entitled "On the Moors" and "The Fête", were the subject of much favorable comment.

"An artist, musical or otherwise," says Miss Gutman, "can be successful in two allied arts, if she admits that one has to be chosen as a vocation, the other as an avocation." In her avocation Miss Gutman has achieved remarkable success, especially as she limits herself to painting for only three or four weeks of the year. She feels that her interest in painting has contributed in no small sense to her skill as a singer, in giving her broader sympathies and greater understanding of all art.

Ten Chicago Concerts for Zoellner Quartet

The Zoellner Quartet has been engaged by the Musical Extension Series of Concerts of Chicago, of which Frank Morgan is the manager, for a series of ten concerts, all to take place in the city of Chicago. These concerts are planned along the lines of the community idea: centers being established in different parts of the city for the concerts. The Zoellners open their series on the evening of Feb. 16 at Orchestra Hall. A fine list of artists and organizations have been engaged by Mr. Morgan for these events, among them Oscar Seagle, Barbara Maurel, Frances Ingram, the Cincinnati Symphony Orchestra, Zoellner Quartet, Louis Kreidler, May Peterson, the Apollo Club, Ernest Davis, and others.

Buys Hammerstein Wardrobe

The entire operatic wardrobe used by the late Oscar Hammerstein in London productions has been purchased by Emil Freedlander of the Dazians Theatrical Emporium of New York. The wardrobe comprises some 3000 costumes that were used in many operas.

How War's Bitter Years Left Their Mark on Josef Lhévinne



—Photo by Studebaker

Josef Lhévinne, the Russian Pianist, "Before and After". At Left, a Photo as He Appeared Before the War, at Right, a Recent Portrait Just Received in America

DURING the vicissitudes of the last five years in Europe not alone fair fields and cities have felt the heavy hand of war laid upon them. The souls of men, also, have been seared by its devastating fires. As evidence, one might contrast the late picture of Josef Lhévinne which the great pianist recently sent from abroad with one taken over six years ago, when Lhévinne was last in this country.

The silent drama of suffering seems visualized before us. In the last cable

received from Lhévinne he wrote from the port of Klampenborg: "Here waiting for departure of steamer. Longing for American friends."

A warm welcome is waiting for him here already. His manager, Loudon Charlton, has received country-wide demands for him, as the bookings show, and the interest evinced in his appearance at the New York Hippodrome is still more evidence that he has not been displaced in the affections of his American admirers.

CONTEMPORARY AMERICAN MUSICIANS

No. 84
DAVID
MANNES

DAVID MANNES, violinist, was born in New York City, Feb. 16, 1866. He received his education in the public schools of New York. He began the

study of music while still a very young boy, working under Carl Richter and John Douglas, a negro violinist. He continued his work later in Europe, studying under De Ahna and Carl Halir in Berlin and under Ysaye in Brussels.

In 1902 Mr. Mannes became concertmaster of the New York Symphony Orchestra under Walter Damrosch, remaining in this post until 1911, when he left to devote himself to solo

work. Until 1915 he was director of the Music School Settlement of New York, building this organization up to its present fine status. For the last two seasons he has conducted series of symphony concerts at the Metropolitan Museum of Art.

Mr. Mannes on June 4, 1898, married Clara Damrosch. With Mrs. Mannes he has been recognized as one of the finest exponents of the sonata form of composition. Together David and Clara Mannes have given sonata recitals in Boston, Philadelphia, Baltimore, New York, Chicago, through the Pacific Coast, in London and through Canada. David Mannes was leader of the Mannes String Quartet and conductor of the Symphony Club of New York. He was also one of the founders and directors of the Music School Settlement for Colored People.

Since 1916 he has devoted himself to the upbuilding of the David Mannes Music School, one of the leading musical institutions in the city. Mr. and Mrs. Mannes have two children and make their home in New York.



—Photo Ira L. Hill

David Mannes

Symphony Orchestra under Walter Damrosch, remaining in this post until 1911, when he left to devote himself to solo

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

"Critics Saturated With German Music," and Other Observations

To the Editor of MUSICAL AMERICA:

Mephisto's remarks about the attitude of those critics, who are "so saturated with German music that they cannot endure any other," toward Leoncavallo and his "Pagliacci" are singularly to the point. Nothing shows the thoroughness of the German propaganda in matters musical more than the bias of most critics in American papers toward Teutonic composers, and their (the critics') utter inability to give a just estimate of any but German music, or its followers. It seems to the present writer that MUSICAL AMERICA's own critic, H. F. P., is one of the worst offenders in this respect. Only last winter he headed a criticism of the Boston Symphony, under M. Rabaud, with the title "Beethoven struts in Gallic dress"; then followed a scathing denunciation of the playing of the orchestra, and its deterioration "Oh the pity of it." (Owing, of course, to the fact that some of the German musicians had been replaced by those of other nationality.) H. F. P.'s attitude is the same, whether he writes of the Boston Symphony, playing under a French conductor, or of Nineteenth Century Italian opera; on one and all he visits sledgehammer blows of truly Teutonic force.

Other critics on American papers may not be so violent, but the majority are certainly prejudiced in favor of German composers. The one brilliant exception is Philip Hale of Boston. He dares pronounce some of Brahms *dry*, and say that all of Wagner is "not a plenary inspiration." Greatest courage of all, he speaks admiringly of "Lucia" and "Trovatore" and has a good word for Mascagni and Leoncavallo. Even before the war he was not enthusiastic over German lieder singers. It is high time that some musical critics broaden their horizon and learn, for instance, that Italian genius in art has developed along beauty of line, and grace and elegance of expression, rather than in the rude strength and massive structure of northern races. Romain Rolland realized this with the keenness of intuition of a great critic. He said of Handel that, in his case, the Italian beauty of line was sometimes obscured by "German complexity."

How many American critics have the courage to admit that Strauss, in his attempts to write coloratura music in the Eighteenth Century style, entirely failed

to grasp the beauty of melody, the grace of true coloratura, the supreme skill in writing for the voice of the seventeenth and eighteenth century Italians? The despised—by American critics—Donizetti and Bellini did the very things that Strauss, with all his tremendous technique, failed to do. How many critics dare say so? Yet they lament the decline of the art of singing—those who are old enough to have heard great singing. It is safe to say that ten years of modern opera, for the singers, as a result, show rough voices, explosive attack and finish of tone, slovenly runs, little or no legato, and trills like unto the bleating of a goat. If the war had not intervened we should, probably, have gone on listening to German opera, German song recitals, until all idea of "bel canto" had vanished from our stage, and the composer who showed the biggest grasp of orchestral technique, whether he had any thing to say or not, would be the most loudly acclaimed, while melody, that despised handmaiden of music, would have been utterly banished under the scornful designation of "Tunes, Mere Tunes."

A survey of musical history shows that, while schools have come and schools have gone, melody has always held its own in the folk-songs of the nations, and that when the technicians and theorists have become utterly impossible they have had to drop their science and return, Antæus-like, to the soil, or perish.

The Italian genius in music has always developed along melodic lines. This and their extraordinary skill in training and in writing for the voice have been among their gifts to the modern world. If they would content themselves in cultivating their pre-eminent talents in their own especial field and not strive after types with which they are temperamentally unfitted to deal, the world might breathe a sigh of relief that art, melody and beautiful singing are yet to be spared to the nations in spite of the Teutonic cataclysm that threatened to overwhelm us.

JUSTITIA

Westfield, Mass., Sept. 9, 1919.

The Conductor and His Obligation

To the Editor of MUSICAL AMERICA:

In an interview which appears in your issue of Sept. 13 Artur Bodanzky is quoted as follows:

"With the coming of a greater public interest in music for its own sake will come the appearance of innumerable small orchestras, and these will give the young composer his opportunity. A great many composers feel that the conductors of the great symphony orchestras do them an injustice in not presenting and sponsoring their works. But the conductor has an obligation to his public that the young composer and his friends sometimes forget. His standards must be maintained while, at the same time, he is anxious to encourage genius and present new works of merit. Hence the long searchings through new material, which, under present conditions, is not fraught with very

great results. If the smaller cities had orchestras with governmental or municipal support, their programs could very well give space to compositions that have merit but do not measure up to the standards of the great orchestras of the country. The young composer can in this way have the advantage of hearing his music performed and profit step by step until his work is perfected."

Mr. Bodanzky's position appears to be justly taken. But is it? When a conductor of eminence (like himself) speaks of his "obligation to the public," just what does he mean? Is it for him to please the public, or to educate the public, or to pander to the public? (The latter is something that I don't for an instant believe Mr. Bodanzky would even contemplate.) The conductor's next words give a clear clue: "His [the conductor's] standards must be maintained." There you have it: the standard's the thing.

I would like to ask Mr. Bodanzky this: Has he no sacred duty toward the young struggling composer in this country? Does he realize what disheartening odds the young American composer has to fight against; how hard it is for the embryonic composer to learn, not to say master, the intricate and subtle art of orchestration? What a godsend even a single hearing of his music is to a sensitive and earnest student! If Mr. Bodanzky does realize and appreciate these bitter facts, I cannot understand why he talks of his "obligation to the public" instead of his obligation to the composer. Granted willingly that the music that young America is writing to-day is not great music or, in the main, even "finished" music. No one knows that better than the young American composer. How could it be great music, technically faultless? Virtually never is it performed; the composer is unable to apprehend his weaknesses; he goes on making the same mistakes over and over. Worst of all, the spark finally goes out—hope dies and ambition turns into ashes. How often this happens under the cruel "merit" system!

The American composer can't wait until the smaller cities have "orchestras with governmental or municipal support." That may take a decade—two decades—who knows how long? What our prominent conductors must do is face the facts and not discuss the millennium. They must forget for a spell their obligation to the public and think of their obligation to the cause of music. If a composition comes into their hands which betokens talent in its author, that piece should be played, at least in rehearsal, so that its weaknesses may be detected and digested. If the conductor hasn't the funds at his command to do this he should make a fight to get such funds. His duty is plain; like all duties it is easier to shirk than to discharge.

The American composer wants less idealistic talk and more idealistic action.

A STUDENT

New York City, Sept. 11, 1919.

Schubert and "K-K-K-Katy"

To the Editor of MUSICAL AMERICA: One unfailing delight MUSICAL AMERICA gives its readers each week is the universal desire to discuss the many phases and problems of music brought up in its pages. Every page gives a topic. It is a great stimulus.

In a letter in the Aug. 23 issue, a Mr. Krafft takes up the subject of a wider extension of better music. In his preliminary outlook Mr. Krafft, while indefinite in most of the points he wishes to bring out, touches his subject, "Good and Bad Music," by contrasting two widely different forms of music: Schubert's "Ave Maria" and the army song, "K-K-K-Katy." Music has so many uses—entering into every phase of life, and in each kind there is good and bad. Therefore, Mr. Krafft is not happy in his choice of songs for, in this case each, as it happens is, in its respective way, a classic.

From Schubert we have a divine inspiration of lasting beauty. In "Katy," a second "Yankee Doodle"—a war song written with a purpose, and also of lasting value and interest, not only in the song itself, but in what the song was able to do for lonely, weary soldiers the world over.

The problem Mr. Krafft presents is a big one, but by no means a hopeless one. We are, as a nation, more eager for "popular" rhythmic songs of the day than for the slow cultivation of the form of music that is also an art. But what is needed is more promoters like Mr. Freund, some who realize that regulated education (whether in general schooling or in one of the arts) must be either a matter of compulsion (as in all systematized schedules) or a matter of guidance. To guide, a promoter must have tact, patience, ability, and, greatest of all, tolerance. His faith in the music he loves and his tolerance for the only music they have been able to understand will combine to bring results.

ELEANOR M. DAVIS

Hannibal, Mo., Sept. 8, 1919.

A Compliment From the Dean of the School of Fine Arts at Kansas University

To the Editor of MUSICAL AMERICA:

Please accept my grateful thanks for the report of the activities of the School of Fine Arts at the University of Kansas.

We are trying out here to build up a first-class school of music, and we have always been proud to have the support and encouragement of MUSICAL AMERICA. Because we knew nothing of this article until it was actually published, and because it was entirely unsolicited by us, we appreciate it all the more.

Cordially,

HAROLD L. BUTLER,

Dean, School of Fine Arts,

University of Kansas.

Lawrence, Kan., Sept. 8, 1919.

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Magdeleine Brard, Young French Pianist

Magdeleine Brard, pianist, is returning in October to fulfill a long list of concert engagements which has been arranged for her by the French-American Association for Musical Art.

She will give her first New York recital of the season in Aeolian Hall on the evening of Oct. 11. This will be immediately followed by a recital in Montreal, a joint recital with Giovanni Martinelli in Syracuse and a concert in Albany, N. Y. She will appear as soloist with the New York Symphony Orchestra in Wilmington, Del., and Harrisburg, Pa., the latter part of October. During November, after concerts in Rochester, N. Y., where she opens the Tuesday Musical Club series, in Schenectady, N. Y., Hudson, N. Y., and again with the New York Symphony in Scranton, she will be heard throughout the South. In

several instances, as in Atlanta, Ga., Miss Brard will give a special concert for young people.

In January she plays with the Cleveland Symphony Orchestra in Cleveland, before the Matinée Musical Club in Cincinnati, and opens the Toledo Pianoforte Teachers' Association course in Toledo. Following her recital in Galesburg, Ill., Mlle. Brard will go to the Pacific Coast, where she has been booked for an extended tour. She will return via Texas, and during March will fill several more Southern engagements.

Although this little artist is but sixteen years of age her performances are marked by qualities that have aroused great interest among music critics in France, Spain and in this country.

Tokio Visited by Russian Grand Opera Company

TOKIO, JAPAN, Aug. 17.—The Russian Grand Opera Company, one of the largest and best opera companies that has ever been in Japan, has begun rehearsals for a season of grand opera at the Imperial Theater. "Aida," "La Traviata," "Faust," "Carmen," and "Boris Godunoff" will be given by the Petrograd and Moscow celebrities, from Sept. 1 to 15. The company is composed of such well known operatic stars as Miss N. Guseva, dramatic soprano; S. Osipova and Sasonzova, sopranos; J. Burskaya and Ziranova, mezzo-sopranos; B. Danilov and A. Preobragensky, tenors; B. Chochloff, Ulianoff and Gorlenko, baritones; B. Voinoff and K. Magsky, bass, and Vasilieff and Furst, conductors, with the danseuses, Misses Fedorova, Nosova, Morozova, Oason, twenty chorus girls, and orchestra of thirty-five instruments.

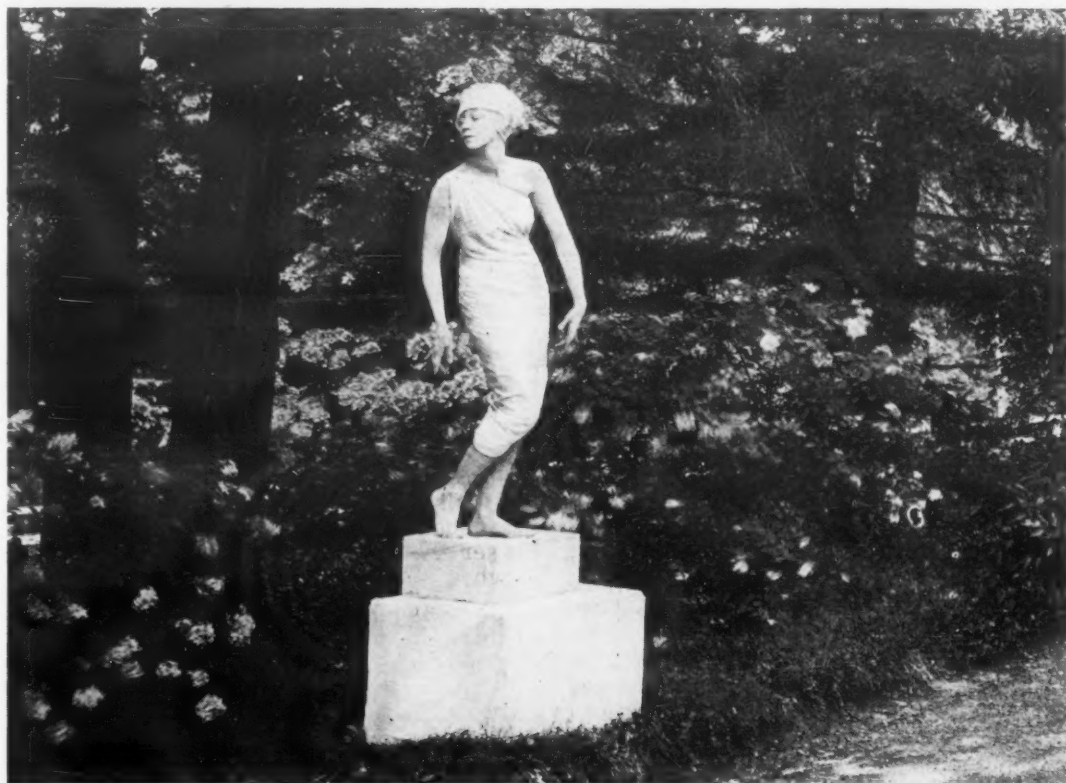
George Bob Wiek Resumes Activity After Army Work

George Bob Wiek, Pittsburgh baritone, who has been the Army Song Leader for the Commission on Training Camp Activities at Camp Eustis, Va., for more than a year, has returned to Pittsburgh and resumed his position as baritone soloist in the Second Presbyterian Church. He has also reopened his studio.

Howard Potter Arranging Courses

Howard Potter, treasurer of the National Concert Managers' Association, visited New York last week to complete arrangements for the concert courses he will give in Baltimore and Richmond, Va. He will present McCormack, Galli-Curci, Tetrassini and other artists.

Lada Dances in the Open-Air



© Underwood & Underwood

Lada Posing as a Statue in One of Her Open-Air Dances

OF her first experience dancing under the setting of a real moonlight, Lada, the dancer, gives an interesting account.

"The first time I danced before an audience by moonlight," she says, "was four years ago at the first Mavrick Musical Festival on the opening night of Hervey White's Hillside Quarry Theater. It took the combined efforts of the Mavrick Musical people and the Artist Colony of Woodstock to whip into shape the crude material we had on hand. My performance was scheduled for 8.30 when the moon was to assist the artificial light effects which, in the primitive surroundings of the Mavrick Valley, were rather meager.

"My dressing room, an old tool shed to the left of stage, in plain sight of all, had a creaky door opening out on to a rocky path which led to the stage. My

appearance through this door which disclosed most interestingly all the paraphernalia of a theatrical dressing room, lit by a solitary kerosene lamp, was the signal for renewed buzzing comment from the audience.

"The moment of greatest delight was my entrance to the Valse Triste. On the conventional stage when the curtain rises slowly to the opening measures of Sibelius' lovely music, 'Valse Triste,' it discloses a dying princess lying on a couch of red and gold with a flaming torch at head and feet. This effect always commands instant sympathy and hushed silence. I had my doubts about getting this, as we had no curtain, but was overruled by friends who insisted this favorite number go on the program. It was arranged that the couch and unlit torches were to be carried out and set on the stage at the proper time and then I, behind the moving screen, carried at each end by the stage hands, was to be escorted from aforesaid door to couch, posed upon couch draperies, torches to be lit, and then the screen was to walk off stage.

"All this manouvering was intensely interesting to the audience who, as I said, never missed a move. All went well until the procession started down the path; but the living ends did not keep in step on the uneven rocks and the screen sagged in the middle threatening to show my head bobbing along behind—I crushed down as well as I could and begged in an agonized whisper: 'Raise it, raise it!' So they raised it and there they were—a pair of bare white feet pattering along below the screen and the audience whooping for joy. Added to this it had been getting a lot of fun out of the silhouetted figure of me which all the time was beautifully outlined on the banner. Some one had forgotten the lantern at the back, so our friends out in front were losing nothing of the performance either on or back of the stage.

"One word for the Mavrick audience; jolly it is and humorous but never flip-pant. The moment the screen was withdrawn there was a dead silence. I always enjoy my work at the Mavrick, but regret that, owing to the difficulty of the existing conditions, I have never been able to give them my best. I was called there this summer and met the same warm reception. The audience in gay and fancy dress lined the immense rock grotto and perched on the topmost crags. Lit by soft moonlight it presented a picture which will never fade from my memory."

Mischa Elman will give his first recital this season at the New York Hippodrome, Sunday evening, Sept. 28.

The Commodore Series of Friday Evening Musicales

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Vice-President
and Managing Director

R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	GIOVANNI MARTINELLI
GABRIELLA BESANZONI	LUCILE ORRELL
ENRICO CARUSO	IDELLE PATTERSON
MISCHA ELMAN	CLAIRE LILLIAN PETELER
GERALDINE FARRAR	TITTA RUFFO
ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
MARY GARDEN	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	JAMES STANLEY
RUDOLPH GANZ	CYRENA VAN GORDON
CAROLINA LAZZARI	WINSTON WILKINSON
JOHN McCORMACK	MARY WARFEL

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription Price, Reserved Seats, \$25 for eight Concerts, plus 10% war tax.

Subscription Price for Boxes, \$200 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3, plus 10% war tax.

Price per Box (6 seats) per single concert, \$30, plus 10% war tax.

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The Biltmore Series of Friday Morning Musicales

BALLROOM OF THE HOTEL BILTMORE
Madison Avenue and Forty-third Street

JOHN McE. BOWMAN,
President.

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-20:

November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI	CHARLES HACKETT
ANNA CASE	JOSE MARDONES
EMMY DESTINN	LUCILE ORRELL
GIUSEPPE DE LUCA	MARIE RAPPOD
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
OSSIP GABRILOWITSCH	ANDRES DE SEGUROLA
LOUIS GRAVEURE	JACQUES THIBAUD
FRIEDA HEMPEL	CYRENA VAN GORDON

WINSTON WILKINSON
and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single Concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30 plus 10% war tax.

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MARION CHAPIN

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Foremost Spanish Choral Society Honors Kurt Schindler

Apostle of Choral Singing Receives Tribute from "Orfeo Catala"—Returning with Many Novelties—Classic Revival Promised for One Concert with Noted Artists and Augmented Chorus

KURT SCHINDLER, director and founder of the Schola Cantorum of New York, is very far from being a prophet without honor in his own country, as the size of his audiences and the discriminating commendations of the critics alike attest. A concert by this organization is a musical event; and no less are Mr. Schindler's labors in the kindred fields of music research and music composition appreciated by all to whom pure music is dear. Yet it is pleasant to note that other countries than ours have joined us in honoring this admirable musician.

An instance in point was the concert given in Barcelona, Spain, during the summer, in Mr. Schindler's honor by the Orfeo Catala, one of the leading choral organizations not only of Spain, but of Europe. The concert took place in the beautiful Palace of Catalan Music on June 26, and the program was extremely interesting. Many of the numbers, notably "Don Juan and Don Ramon," by Pedrell; "The Death of the Acolyte," by Montserrat, and "The Two Roads," by Manen, had been given by Mr. Schindler's Schola Cantorum at his Carnegie Hall concert of Jan. 15, 1918, with so much care as to details of pronunciation and accent as to delight lovers of the real Spanish music. That the celebrated "Orfeo Catala" should in turn sing these songs to the musician who has done more than most to bring them to the notice of his own people was a characteristically Spanish piece of courtesy and gratitude.

Schindler's Songs Featured

Three of Mr. Schindler's own para-

phrases of Russian songs, "The Hapless Bride," "The Plaint of the Virgin," and "Kalinka" were given a prominent place on the program, and were enthusiastically received. Mr. Schindler was brought to the conductor's stand to lead his own works and was given a liberal ovation at the end.

Pablo Casals, the 'cellist; Susan Metcalfe Casals, lieder singer; the composers, Ribo, Pujol, Marraco, Cumella, Perez, Gibert, Rebera; the guitarist, Llobet; Costa, the violinist, and the notable pianist Teran, as well as the United States Vice-Consul, Mr. Dawson and his wife, were among those present at the concert.

Schindler Songs Repeated

On the following Sunday, at the Palais Municipal de Beaux Arts, a concert festival was given by the Orfeo Catala, in which the program, including the Schindler songs, was repeated, and again the utmost delight was manifested by the hearers.

As usual, Mr. Schindler's European visit, from which he is daily expected to return, has been productive of many novelties with which the music-lover may expect to be regaled next season. The first concert, on Jan. 21, will, on the contrary, carry out a long-cherished ideal of Mr. Schindler, namely, a revival of the classic Mozart Requiem. In conjunction with the New Symphony Orchestra and a quartet of the famous soloists, Florence Hinkle, soprano; Lambert Murphy, tenor; Merle Alcock, contralto, and Hubert Witherspoon, bass, Mr. Schindler hopes to give as perfect a performance of that noble masterpiece and of a Bach cantata as is humanly possible. For this purpose the chorus also will be increased.

The future of choral music in the United States lies in the hands of a few organizations, and Mr. Schindler has that future very greatly at heart. All real music-lovers realize this and all look forward eagerly to the developing work of this artist.

A cable received in New York Sept. 12 states that Mr. Schindler sailed from a Spanish port on the steamer *Leon* and will reach New York on Sept. 30.

HEAR TORONTO GRENADIERS

English Band Gives Series of Concerts—Season Activities Begin

TORONTO, CAN., Sept. 12.—The Grenadier Guards Band, the English military organization that delighted visitors to the Canadian National Exhibition by its daily concerts, has been giving a series of concerts in Massey Hall each night this week that have been well attended. These have been enthusiastically received and Captain Williams, the conductor, showed much generosity in responding to demonstrations of approval. The programs were largely composed of music that was given at recitals at the exhibition. The "Peace Commemoration" march, by Captain Williams, the barbaric dance orgy from Borodin's "Prince Igor," the selection from "Faust" and the "Näila" intermezzo by Delibes, were among the numbers that won increased success. A number that came in for great applause was the arrangement of Sullivan's "Lost Chord" with cornet solo by Sergeant A. Mayes. Other numbers were enthusiastically received on each presentation during the week.

Riley Hallman, Albert Downing, Ernest Caldwell and Ruthven Macdonald have formed the Toronto Male Quartet and are taking up concert work for the season.

Frank Oldfield, the popular Canadian baritone, has been singing at the Regent this week.

Edward L. Crawford, late choirmaster of the Bond Street Congregational Church, has been appointed choirmaster at St. James Square Presbyterian Church.

Mr. Gladstone Brown has accepted a position in the department of evangelism of the Presbyterian Church. In the position of soloist and director of songs he will travel throughout the Dominion. W. J. B.

ORATORIO SOCIETY FESTIVAL

Twelve Hundred Voices Will Be Heard in Special Spring Concerts

The Oratorio Society of New York will give a gala performance of Handel's "Messiah" at Carnegie Hall on Dec. 30, under the leadership of Walter Damrosch.

The soloists chosen include Frieda Hempel, soprano; Emma Roberts, contralto; Morgan Kingston, tenor, and Frederick Patton, basso.

The Oratorio Society will give a Festival of Music in the spring of 1920, instead of the usual concerts scattered throughout the season. Six gala concerts will be presented, beginning April 6, 1920. The society's chorus will be increased to 1200 voices. Twenty-five soloists of international reputation have already been engaged. The Spring Festival will be given in the Seventy-first Regiment Armory. A special stage and sounding board is now being constructed for the festival chorus of 1200 and a children's chorus of 600, with an orchestra of 150. The entire musical direction will be in the hands of Walter Damrosch.

In view of the increased chorus required for this Festival two branch choruses have been established, one in Brooklyn and one in Jersey. Hearings will be held during the last two weeks of this month.

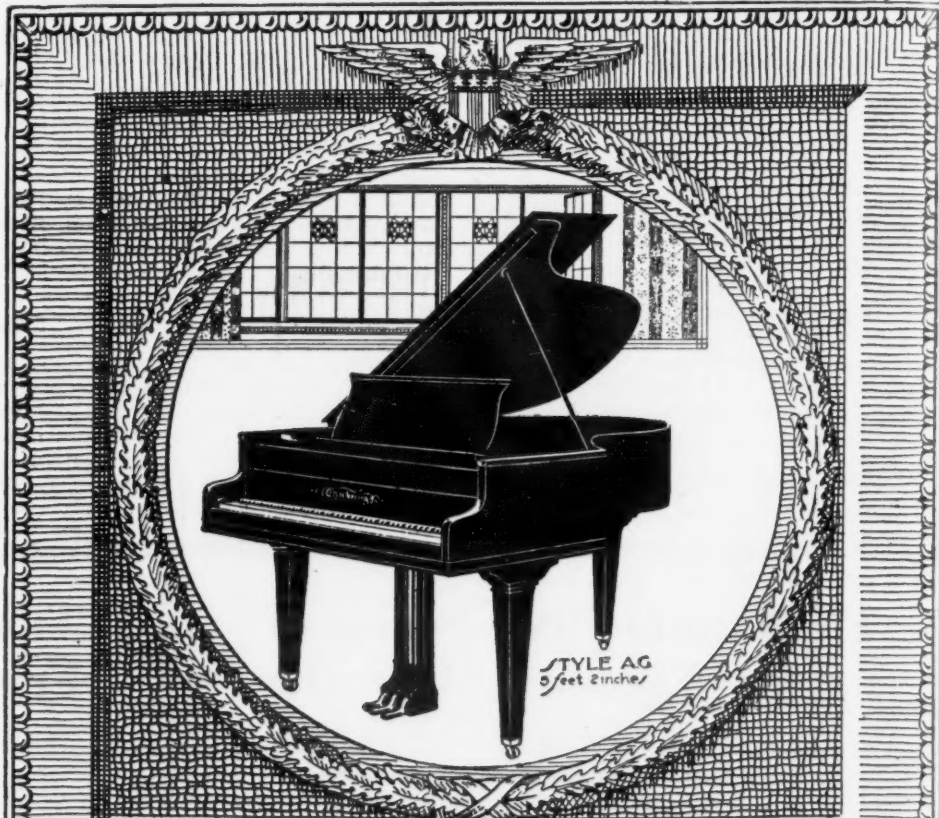
Trio of Soloists Heard at Leman Series in Atlantic City

ATLANTIC CITY, Sept. 8.—Carlo Marziali, tenor, known in concert as Earl W. Marshall; Emily Stokes Hagar, soprano, and Eleanor Josephine Nicoletta, harpist, were the soloists on Sunday evening in the Music Hall on the Steel Pier with the Leman Symphony Orchestra. Conductor Leman read an excellent program to an appreciative audience that filled the auditorium. The audience found much vigor in the readings of Mendelssohn's "Ruy Blas" Overture and Goldmark's "Rustic Wedding." Miss Hagar, who is possessed of a pleasing soprano voice and an attractive personality, was heard in Mozart's "Queen of the Night" aria and responded to two encores. Carlo Marziali in a Verdi aria from "Otello" displayed a robust voice and distinct enunciation, and was recalled many times by a demonstrative audience. Mr. Marziali responded with Schallert's "Elli Eili," gaining an ovation equal to his reception several weeks previous in "The Ambassador." Both soloists were heard in an aria from "Les Huguenots." The concluding orchestral numbers were Brahms, Gillet and Ippoloff-Ivanoff, surprise feature of the program was presented by Leonore Josephine Nicoletta, nine-year-old harpist, who played Offenbach's "Barcarolle" and Moorish folk song transcription. Her effective playing won the audience and she was recalled for several encores. Conductor Leman, his orchestra and the soloists throughout the program received much appreciation. J. V. B.



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—But Maud
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LOUISVILLE CHORUS CONCERT

Opens Season in Program Given With New York Band

LOUISVILLE, KY., Sept. 11.—On Sunday afternoon, at the State Fair Grounds, the Jubilate Choral Club, under the leadership of Ernest J. Scheerer, gave the first concert of the 1919-20 season. The chorus sang in conjunction with the 71st Regiment Band, of New York, conducted by Lieutenant Lambert L. Eben.

The chorus numbered 300 singers and the band 50 players. The choral offerings embraced Niedlinger's "Prayer of Thanksgiving," Mendelssohn's "Heavens and Earth Display," "Oh Italia," from "Lucretia Borgia," Costa's "With Sheathed Swords," and the new National Anthem, "My Country," by Herman T. Koerner, which was written for the \$5,000 Hearst song writing contest.

The band numbers were the "Carmen" Ballet Suite No. 2, and two overtures. A particularly pleasing number was the duet "Crucifix," sung by Elizabeth Pryor and Mrs. Frederick Neutzel.

An immense concourse of people heard the concert and were much pleased with the efforts of the band and chorus. This is the first of a series of concerts to be given by the Jubilate Choral Club.

H. P.

Reinald Werrenrath Has Strenuous Autumn Season

Reinald Werrenrath's 1919-20 season begins on Sept. 27 with the Pittsfield, (Mass.) Festival. In less than five weeks he will have seven appearances, including two festivals. On Sept. 30 he sings in Burlington, Vt., and on Oct. 8 makes his sixth appearance at the Worcester Festival, where he will sing George Chadwick's "Judith" with Mme. Louise Homer. On Oct. 13 he is in Toledo, Ohio, and on Oct. 15 in Dayton, Ohio, he will be heard in joint recital with Mabel Garrison; Oct. 16 he sings in Youngstown, Ohio; Oct. 21 in Scranton, Pa., with Albert Spalding; Oct. 23 and 24 are his Wilkesbarre, Pa., and East Orange, N. J., dates, again with Mabel Garrison. On Oct. 27 he will be in Hudson, N. Y., and on Oct. 31 in Amherst, Mass.

"Mr. Zip, Zip, Zip" Hails Wilson

ST. PAUL, MINN., Sept. 10.—War Camp Community Service Girls greeted President and Mrs. Wilson with songs as their train pulled into the station. The singing girls brought a big laugh from the crowd and a smile from the President when they sang, "Good Morning, Mr. Zip, Zip, Zip."

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ADOLF TANDLER ENTHUSIASTIC OVER LOS ANGELES SYMPHONY PROSPECTS



Photo by Mishkin



Photo © Bachrach

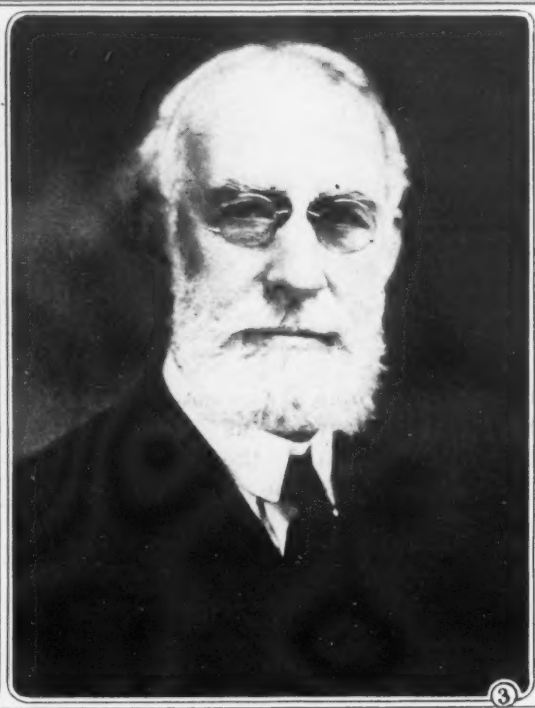


Photo by Mishkin

Prominent Figures in Los Angeles Symphony. No. 1—Adolf Tandler, Its Conductor; No. 2—Mrs. Albert Sherman Hoyt, President of the Association; No. 3—Dr. Norman Bridge, Former President and Now Its President Emeritus

BEFORE leaving New York last week Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, gave out a statement to a representative of MUSICAL AMERICA in regard to the season's plans as far as they have been made. Mr. Tandler, as recorded in the Sept. 6 issue of this journal, has been in New York arranging for the coming Los Angeles Symphony season. He was most enthusiastic about what had already been accomplished, and said:

"The orchestra situation in our city is a very interesting one at the present moment. Los Angeles, as you know, has a population of approximately 600,000 to 650,000, and if we are to have two symphony orchestras this season it will be the only city of its size in the world to have that distinction. How the public will support them is problematical. I have the right to speak only of the Los Angeles Symphony Orchestra. This organization will enter its twenty-third season under my leadership, and I am very happy and, of course, gratified at the confidence placed in me by my board of directors. It is their intention to give Los Angeles the very best symphony orchestra it is possible to secure and to present music of the highest standard.

"We plan to continue our old policy of giving educational concerts with explanatory talks in the public schools and a series of free open-air concerts for the benefit of both tourists and residents of Pasadena and Los Angeles. At our concerts will appear composers and guest conductors of national fame.

"It is the aim of the board of directors eventually to arrange all-around-year contracts for the musicians, to secure the future of their families by an insurance policy carried for them by the board and to start a pension fund for the men, who, through their work and spirit, make possible symphonic music, which means one of its greatest civic assets to any city. I have been here to secure symphony players and novelties for the coming season; also to secure certain instruments for our orchestra. My programs for the season will contain as many novelties as it is possible to secure.

"The Los Angeles Symphony Orchestra numbers approximately seventy-five men and I have been fortunate in securing Alexander Saslavsky as concertmaster, who for many years held this position with the New York Symphony Orchestra and is well known not only in New York but in the entire world of music as a distinguished concertmaster. We will have Clune's Auditorium as our exclusive home for the coming season; it is the only place in Los Angeles for symphonic music. We are also building a new platform and duplicating as far as possible the stage as now used by the Boston Symphony Orchestra. The business which has brought me to New York

is a pleasant one and I have had a delightful time visiting many old friends,

among them Hugo Riesenfeld and Artur Bodanzky, both old schoolmates of mine."

ISIDORE BRAGGIOTTI,

the celebrated Florentine singing master, is to arrive in Boston toward the end of October and will immediately accept a limited number of vocal pupils.

He has evolved a special personal method of his own, based on the golden principles of the old Italian "Bel Canto" school of singing. He makes a specialty of placing young voices and inexperienced beginners, curing defects and faulty emissions, instructing those who wish to become singing teachers, and teaching English, French and Italian "repertoire" for the opera and concert stages.

The Maestro lays special stress upon purity of tone and style, carrying power of the voice, perfect attack, smoothness and "legato" of emission, perfect ease of each individual tone, especially in high notes, power and brilliancy throughout the whole voice, clear and perfect enunciation, beauty of quality of each tone, and a sympathetic, attractive way of singing and impressing one's public.

The Maestro speaks French, Italian and English like a native and gives to his pupils the different phrasing and conventions that are a part of the French, Italian and English "repertoires".

For appointments or further information, address Mr. Edward F. O'Brien, 27 School Street, Boston, Mass.

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NOTE: NEXT SEASON WILL BE MISCHA ELMAN'S LAST TOUR IN AMERICA FOR A NUMBER OF YEARS

Pacific Coast Singers Hold Notable Saengerfest in Tacoma

Thousands of Interested Musicians Gather for Fourteenth Annual Event—Mme. Christine Langenhan Acclaimed as Soloist—Young Pianist Makes Début

TACOMA, WASH., Sept. 3.—The fourteenth annual Saengerfest of the Pacific Coast Norwegian Singers' Association, of which Ole S. Larson is president, drew thousands of music-lovers and musicians from the Western States to this city for the four-day musical program, given on Aug. 30 to Sept. 2.

A reception held in the Tacoma Hotel, at which the committee in charge and the Nordmaendenes Singing Society of Tacoma were hosts, formally opened the convention. Fears that Mme. Christine Langenhan, the New York soprano soloist engaged, might not be able to reach here owing to the railroad troubles, were dispelled when a telegram received stated that she was traveling north from California by automobile. The singer arrived in time for the opening concert held at the Stadium, on Aug. 30, at which she was received with acclaim. With Mme. Langenhan, in addition to the Pacific States chorus of 500 voices, and an orchestra of forty pieces, conducted by George S. Johnson, the Saengerfest presented John Hand, tenor, and Alfred Halversen, the latter a baritone of Seattle.

Following the community singing of "America" the chorus gave for its first group, "Fanevagt," and "Vikingsonner," the latter a choral composition by Rudolph Moller, director-in-chief of the association, and conductor of the chorus. Further numbers by the organization were Dudley Buck's "On the Sea," and many Norwegian chorals of sturdy, vigorous rhythm, with a closing climax in Grieg's "Sandkjending" supplemented with full orchestral accompaniment, and with Alfred Halversen's splendid baritone voice carrying the solo part. Mme. Langenhan appeared in four operatic numbers: an aria from "Giacconda," Massenet's "Ouvre tes yeux Bleus," Gounod's "Au printemps," an aria from "Mignon" and several folk-songs that completely captivated the audience by their limpid sweetness and power.

John Hand graciously acknowledged the evident appreciation of his beautiful voice by responding to applause and repeated calls for extra numbers.

Welcome Young Pianist

At the second big concert given by the association at the Tacoma Theater the chorus and soloists again received ovations. Although the larger assembly had been at the Stadium the theater was packed to the doors and many were turned away. A feature of the program was the first Tacoma appearance of Elaine Larson, daughter of Ole S. Larson, president of the Saengerfest. Miss Larson, who is but thirteen years of age, played Mendelssohn's concerto in G Minor with orchestral accompaniment, giving the composition from memory and with the interpretation of a mature artist. The entire concert presented one of the greatest treats of a summer filled with delightful musical events. In recognition of his successful efforts in making the 1919 Saengerfest a superb festival of song the Pacific Coast Norwegian Singers' Association elected its president, Mr. Larson, to an honorary life membership. Carlo A. Sperati was the only other member of the association to be thus honored. Last year the association convention was held in Portland, Ore.

A. W. R.

TACOMA LOSES SONG LEADER

Roy McCarthy Transferred to Oakland—Install Stadium Organ

TACOMA, WASH., Sept. 3.—Roy D. McCarthy, who organized and directed community singing in Tacoma for the War Camp Community Service since last January, has been transferred to Oakland, Cal., where he will continue to do similar work. Mr. McCarthy was chosen for the new position by Alexander Stewart, supervisor of music in the Tacoma High Schools.

The number and quality of concerts and recitals at the Stadium High School will be amplified this season, as there is now installed in the auditorium of that institution a \$9000 organ. A dedicatory concert will be given in September under direction of W. G. Alexander Ball, supervisor of music in the Tacoma High Schools.

A. W. R.

Wichita, Kan., Hears Trio of Artists

WICHITA, KAN., Sept. 7.—An interesting and unique recital was given in the lounge room of the Hotel Lassen on Friday night. It was through the courtesy of Richard Gray, the manager, that a select party of Wichitans had the pleasure of hearing Amy Ellerman, contralto, Calvin Cox, tenor, and the Fleming Trio, who sang and played in unison with re-creations of their own performances by the Edison phonograph. Each of the performers showed personality and artistry in their work. The work of the Fleming sisters in trios for piano, violin and violoncello, was of artistic merit. The closing numbers of the program were performed without the Edison, and were much enjoyed.

T. L. K.

Marion London, Soprano, Returns from War Work

Marion London, the soprano, has just returned from five months' Y. M. C. A. service in France and Luxemburg. During her stay in Europe she sang in more

than ninety concerts in hospitals and theaters, and was soloist with a number of prominent French orchestras. Three weeks of roughing it in army barracks was one of the interesting experiences Miss London had. She is enthusiastic over the manner in which the boys received the efforts of herself and other artists. She says that they were all appreciative. The audiences were made up of American soldiers and a sprinkling of Frenchmen.

Miss London lately gave a recital program at Isabella Home with George Francis Bauer as accompanist.

Warren Proctor Will Tour This Season With Mme. Tetravzini

Warren Proctor, American tenor, will be heard in joint-recital with Mme. Luisa Tetravzini during the coming season. He has accepted an eight weeks' engagement with the Gallo English Opera Company, and will sing the leading tenor rôles in the "Mikado," "Pirates of Penzance" and the "Chimes of Normandy." His tour, which begins on Nov. 23 at the Hippodrome, will take him to California. Besides these engagements Mr. Proctor is booked for a tour of single recitals throughout the country, under the management of Jules Daiber.

ZIMRO ENSEMBLE HEARD

Quintet Gives Interesting Concert of Jewish Music

The Zimro Ensemble, composed of Mr. Bellison, clarinetist; Mr. Berdichevski, pianist; Mr. Mistechkin and Mr. Moldavan, violinists, and Mr. Cherniavski, cellist, was heard in a concert of Jewish music at the Waldorf-Astoria on the evening of Sept. 10, under the auspices of the Russian Zionist Organization.

All of these artists were members of the orchestra at Russian Imperial Opera House in Petrograd, and their concert, of music rarely heard, will be given for Palestinian purposes. The literature has been gathered by eminent Russian composers, and J. O. Engel, the head of the Society of Jewish Music, who has made ethnographic expeditions to all parts of Russia and Eastern Europe.

Vahrah Hanbury to Sing for Woodstock Colony

Vahrah Hanbury, New York soprano, is to give a recital at the "Maverick," Woodstock, N. Y., on Sunday afternoon, Sept. 21. While in Woodstock, she will be entertained by Mr. and Mrs. Frank Hemstreet.

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ADELAIDE GESCHEIDT FINDS HERMIT-ARTIST IN WHITE MOUNTAINS



Adelaide Gescheidt, the New York Vocal Teacher Discusses "Musical America" with Weisman, the Famous Eighty-Year-Old Hermit-Artist of the White Mountains

Adelaide Gescheidt, the well-known vocal instructor and exponent of Miller Vocal Art-Science, while spending her vacation in the White Mountains in New Hampshire, had an interesting experience which she related last week to a representative of MUSICAL AMERICA.

"I was enjoying the diversion and rest of the White Mountains during August," said Miss Gescheidt, "renewing my vitality for my season's teaching, and while out walking one day saw a queer-looking old house high up on a hill. I had my copy of MUSICAL AMERICA with me; I always have it follow me when I leave town, so as to keep in touch with what is happening musically. On the veranda of the house I saw a quaint, white-bearded old man sitting. Something told me that he was a worth while person, so with a friend I went up to call on him. I found him really remarkable. His name is Weisman, and he is a cultured man. Although eighty years of age, he still has perfect hearing and in possession of all his faculties. What a keen mind he has, too! I talked with him and found

that he is a hermit now. He was an actor, an opera singer and a painter. Chiefly has he devoted himself to the brush and he showed us a collection of his paintings, which we found excellent.

Miss Gescheidt has already returned to New York and opened her Carnegie Hall studio for the season on Sept. 8. In the last eight years Miss Gescheidt has trained no less than 1600 pupils, and has made Miller Vocal Art-Science a factor in vocal instruction in this country.

Among her artist and professional pupils before the public to-day are Irene Williams, Fred Patton, Judson House, Alfredo Valenti, Mabel Briggs, Margaret George, Kathryn Dayton, Edith Decker, Gretchen Eastman, Hazel Drury, Richard Drury, Greata Risley, Louis Casavant, Bessie Gregory, John Johnston, Howard Remig, Jean Romero, Lucile Banner, Sue Ross, Mary Scott, Mildred Kelly, Sara Rubel, Nelle Wing, Leroy Zelluff, Adelaide Guigon, Alfred Erler, George Seymour, Alyn King, Lillian Croxton, Ella Van Straten, Paulla Reed and Franklin Karples.

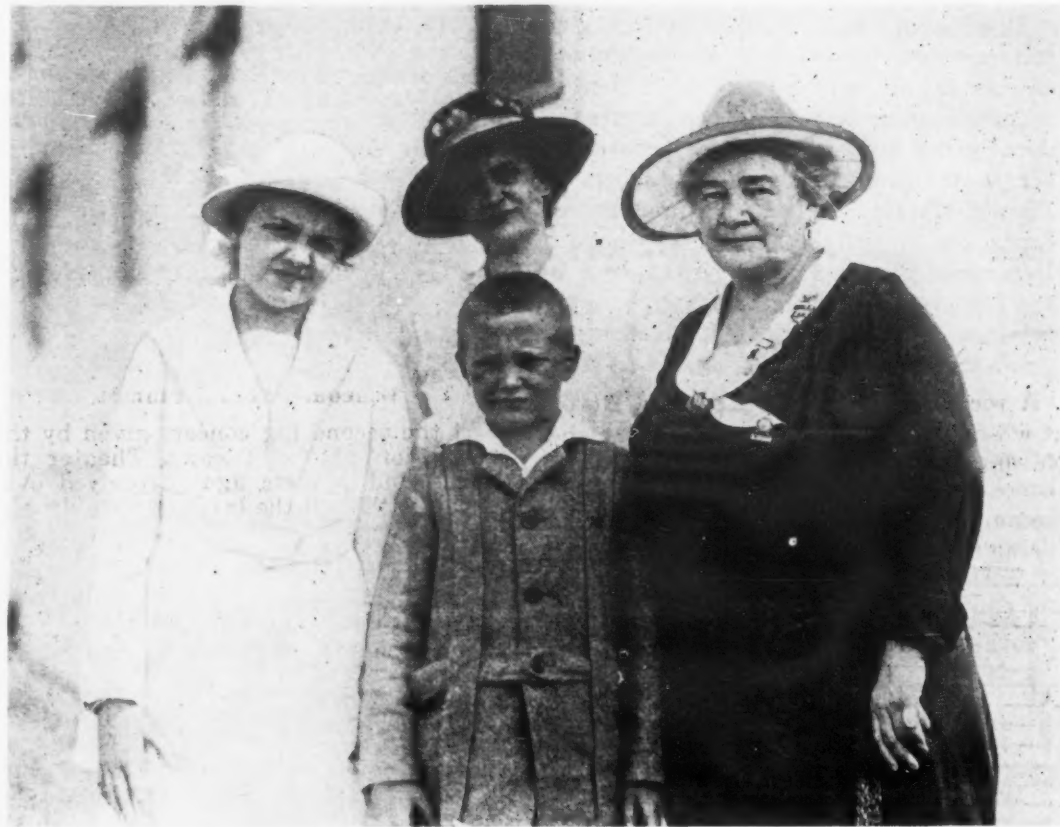
A. M.

Gala Opera for Italian Admiral

Among the arrangements being made to greet Admiral Hugo Conz, who comes on an official visit from the Italian Government to the United States, is the production of a gala all-star operatic performance to take place in Madison Square Garden on the evening of Sept. 28, when "Cavalleria" and "Pagliacci" will be presented. While this performance will serve as a reception to the Italian visitors, it will also be a benefit, as the entire proceeds of this event will be given to the Babies Free Milk Fund of Italy. Admiral Conz and his staff, officers and crew of the Italian battleship Conte di Cavour will be the guests of honor, and many important city, state and national officials will be present to welcome Italy's representatives. This feature of reception is due to the initiative of Chevalier Carlo Barsotti, editor of the Italian daily, *Il Progresso Italo-Americano*, who has the co-operation of the Italian Chamber of Commerce of New York City, the Italian Consul General and others interested in the warm friendship between Italy and the United States. Admiral Conz was recently received with cordial celebrations in Boston and in Newport, R. I., and arrived in New York on the Conte di Cavour, on Sept. 15.

PUYALLUP, WASH.—Music students of Eva Baggs and Joy Massey McClure gave a benefit recital at the Methodist Church recently and were assisted by Mrs. Robert Montgomery, Mrs. J. W. Snoke, Mrs. J. S. Eccles and Mrs. F. S. Corwin.

Another Schumann-Heink Triumph!



Left to Right, Elise, Frau Schumann-Heink, Jr., Hans-August, Mme Ernestine Schumann-Heink

WHEN Ernestine Schumann-Heink sets out to get a thing, she usually succeeds. Recently she went abroad to bring to this country the wife and children of her son who was killed during the war. In spite of almost insuperable

difficulties, not the least of which was the fact that she was not permitted to enter Germany, she managed to get the members of her family into Holland and thence to the United States. The accompanying picture shows them soon after landing in this country.

NEW SEASON BRINGS A HEAVY SCHEDULE FOR MISS FONTRESE



Marguerite Fontrese, Mezzo-Soprano

Marguerite Fontrese, mezzo-soprano, who is under the management of Jules Daiber, has an extremely busy season ahead of her. She is booked for the Bangor-Portland (Me.) Festivals, under the direction of W. R. Chapman, early in October. These engagements will be followed by two concerts in Marion and Mansfield, Ohio, and she will then go on a tour of several weeks in Canada. Later in the season she will be heard in joint-recital in New York with Hermann Jadlowker at Carnegie Hall.

Recently Miss Fontrese was soloist at the Stadium concerts under the direction of Arnold Volpe, and won much success.

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—J. G. Huneker in N. Y. Times

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PORTLAND ORCHESTRA RESUMES ACTIVITIES

Carl Denton Tells Plans for Coming Year — Apollo Club Begins Work

PORTLAND, ORE., Sept. 15.—Carl Denton, conductor of the Portland Symphony Orchestra, accompanied by Mrs. Denton, returned from New York on Thursday. Among the musical novelties secured by Mr. Denton was a Symphonic Poem by Harold Morris. It is still in manuscript form, but it will be played by the San Francisco Symphony Orchestra and by the Los Angeles Orchestra. Ysaye played it last season with the Cincinnati Orchestra. On the way home Mr. Denton stopped in Washington and spent some time delving into the musical alcove of the Congressional Library. The first concert of the orchestra will be given some time in October, the date not yet being decided upon.

William H. Boyer, leader of the Apollo Club and director of music in the Portland public schools returned from New York Sunday. He brought with him some interesting manuscripts for production this winter, among them a twelve-part arrangement for mixed chorus.

Laurence A. Lambert, general manager of the Western Musical Bureau is featuring two Oregon concert soloists, who will appear in concerts in the Northwest and Western Canada. Miss Barlow (Mrs. Charles Dierke) is a favorite pianist on the coast and is an artist of fine technique and finish. Katharine Neal Simmons is known especially for her interpretations of Indian songs.

Dent Mowry, who has for the past two years been dividing his time between Portland and Seattle, will devote his time entirely to Portland this season. Mr. Mowry resigned his position last June as head of the piano department of the Cornish School of Music, Seattle, where he was most successful. He has been giving a number of musicals in connection with his summer classes. Mr. Mowry will be heard in public recital in October.

Mme. Signe Lund, Norwegian composer, was heard in concert recital of her own compositions at the Norwegian Lutheran Church on Wednesday evening, Sept. 3. The concert was given under the auspices of Grieg Lodge of the Sons of Norway. Assisting Mme. Lund were Mrs. Esther Erhart Woll, pianist, and Carsten Woll, tenor.

Gordon Alpin Soule received an ovation at the concert given at Multnomah Hotel on Wednesday evening, Sept. 3, for the visiting photographers of the Northwest, who were here in convention during the week.

The first meeting of the Musicians' Club for the season of 1919-1920 was held at the Multnomah Hotel, Tuesday, Sept. 2. The guest of honor was William D. Wheelwright, who gave a description of his recent visit to the Orient. John Hand, the New York singer, was a guest.

Musical numbers were contributed by Frederick C. Feringer and Otto C. Wedemeyer.

Robert Corruccini has organized a company and will soon present on the road "The Barber of Seville." The leading rôles will be taken by Mrs. Eloise Anita Cook, coloratura soprano; Mrs. Mischa Pelz, lyric soprano; Harold Hurlbut, tenor; George Taschereau, basso; Otto Wedemeyer, baritone, and M. Davis, tenor. Mr. Corruccini will sing *Don Bartolo*, which he sang with Melba, and the *Barber* will be sung by Mr. Wedemeyer. There will be one performance of the opera in this city and the other performances will be out of town.

After an eight months' Ellison-White Chautauqua tour through the Western and Southern States with the International Trio, Gertrude Hoeber has returned to Portland. Appearing with Miss Hoeber, who is a mezzo-soprano and violinist, were Kathleen Harrison, reader and pianist, and Ernest Crosby, tenor.

The Staples family gave its second annual musicale to a large number of invited guests at the Masonic Temple on Sept. 4. Taking part in the program were: Pearl Staples, violin; Celia Staples Linden, violin; Isaac E. Staples, Jr., violin; Harry Linden, violin and viola; Herbert Carpenter Staples, Sr., bass, and Mrs. Isaac E. Staples, piano.

The Portland district of the Oregon State Music Teachers' Association met on Monday evening, Sept. 1, in the music parlors of Lipman, Wolfe & Co.

W. O. Forsyth, one of the prominent authorities on piano in Ontario, Canada, was the guest of Dr. J. F. Bell and Henry Bettman recently. Mr. Forsyth is one of the musical directors of the Academy of Music, Toronto.

Mrs. Laura Jones Rawlinson, who is an exponent of the Dunning system, has returned to Portland after a six weeks visit in the east. Mrs. Rawlinson will open a studio with assistants, where she will give explanatory talks demonstrated by children for the purpose of acquainting the mothers with this systematized plan for music study.

The first meeting of the Portland Oratorio Society was held at the Central

Library building on Monday evening, Sept. 1. Joseph A. Finley is conductor and Dana Levesay accompanist. "The Messiah" will be studied and given its eighth annual presentation at Christmas time.

F. X. Arens opened his fourth annual music classes in Portland this week. Prominent musicians from different parts of the Northwest are attending his classes.

Julia Claussen has been engaged as soloist for the concert to be given by the Columbia Singing Club early in January. It is also announced that Oscar Seagle will appear here next March as soloist for the Norwegian Singing Society. Charles Swenson is conductor of both organizations. N. J. C.

Harold Land to Appear This Season Under Sawyer Direction

Harold Land, the young American baritone, has returned from his stay at Chautauqua, N. Y., where he was soloist for the month of August. Mr. Land's versatility won him much favor from his audiences, for in a number of the concerts he not only appeared as singer, but also played his own accompaniments. Though it is not generally known, Mr. Land was ten years ago organist of a Presbyterian church, having studied the organ seriously as well the piano, the latter with a pupil of Leschetizky. He will be heard this season in concert under the direction of Antonia Sawyer, who has booked a number of engagements for him already.

George Warren Reardon Begins Season's Work

George Warren Reardon, baritone, has returned to this city, after a summer spent at Ocean Grove and Asbury Park, N. J., where he filled a ten weeks engagement with the Criterion Male Quartet, appearing before audiences of more than 250,000 persons during the summer.

His various activities included four concerts in the huge Auditorium, singing every morning in the Young People's Temple, every Saturday with Pryor's Band, besides conducting Community

sings every Monday night; this latter was one of the popular events at the Arcade Pier this summer. He has assumed directorship of music at Grace M. E. Church, of New York, where he has a large chorus choir of adults, besides a junior choir of fifty selected voices, all robed. Two trips through the west of four weeks each, besides numerous personal dates, are included in his next season's work.

Cecil Arden Will Open Musical Season at Syracuse

Cecil Arden, the young Metropolitan contralto, will open the musical season in Syracuse, N. Y., when she appears there in joint recital with Charles Courboin, the Belgian organist, on Sept. 16. Miss Arden will be heard in many concerts this season. She has been summering at West End, N. J., where she has been preparing her rôles for her season at the Metropolitan this year, and also adding a number of new songs to her concert repertoire.

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—New Brunswick Times, New Brunswick, N. J., July 20, 1919.

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—Bath Daily Times, Bath, Me., June 26, 1919.

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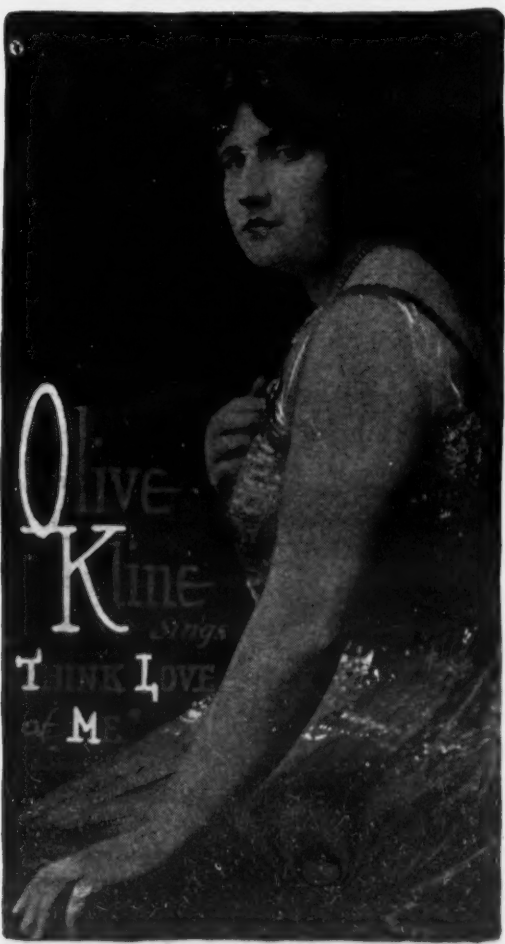
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MRS. HARRISON-IRVINE RESUMES HER TEACHING ACTIVITIES IN NEW YORK



Photo by Sol Young

Mrs. J. Harrison-Irvine, New York Pianist, Vocal Instructor and Coach

Following a summer of unusual activity, Mrs. J. Harrison-Irvine, widely known in New York musical circles as pianiste, teacher, vocal instructor and coach, has resumed her work at her studios. In addition to her other activities Mrs. Irvine is this season doing a considerable amount of coaching for prominent operatic singers, as well as instrumentalists, a field in which she has won great favor. Her classes are already large and her season promises to be a busy one.

This fall Mrs. Irvine enters upon her third year as head of the vocal department of the Benjamin School, New York, where she also teaches piano and has charge of the choral and glee clubs. On Sunday evening, Sept. 14, she gave the first of her recitals in her Carnegie

Hall studio, presenting Marie Lohman, a highly gifted young lady, who is both a soprano and pianiste, Mrs. Irvine being her teacher in both voice and piano. Miss Lohman was heard in an engaging program, her vocal offerings including old classics of Handel and Lulli, a Romance by Halevy, and the "Hymn to the Sun" from Rimsky-Korsakoff's "Golden Cockerel." A group of seven songs revealed further her interpretative talents as a singer, presenting her in Rabey's "Tes Yeux," Campbell-Tipton's "Le Cri des Eaux," a Spanish song, "Cuento de Amor," by Tabuyo, Mana-Zucca's "Rose Marie" and Linn Seiler's "Butterflies." As a novelty Miss Lohman offered two excellent songs by Gerald Maas, 'cellist of the Hans Letz Quartet, the first a beautifully atmospheric setting of Verlaine's "L'Heure Exquise," the other "Love's Message." Her piano numbers were a Sgambati Fugue, a Scriabine Etude, one by the Russian, Blumenfeld, Rachmaninoff's G Minor Prelude, Mana-Zucca's "Fugato Humoresque" and "Frolic," an Etude by Fay Foster, Hans Ebell's "Katinka," Percy Grainger's "Colonial Song" and Gabrilowitsch's "Caprice Burlesque." In these she displayed a pianistic achievement of great merit and was applauded to the echo. Mrs. Irvine played the accompaniments for the songs in her usual artistic style.

Mme. Ziegler Gives Summer Course in Maine

In response to the invitation of Asa G. Randall, director of the Commonwealth Art School at Booth Bay Harbor, Me., Mme. Anna E. Ziegler, director of the Ziegler Institute of Vocal Art of New York, spent the latter part of her summer vacation at the Art Colony established there since 1905. Plans were formulated toward the establishment of a vocal and dramatic course to be given next July in conjunction with the Commonwealth Art School. The Metropolitan School of Music, which is the Asbury Park branch of the Ziegler Institute of New York, will continue throughout the winter, and the New York school will be reopened Sept. 3. The regular sessions will start Oct. 1.

All the Florida and southern Georgia engagements closed for Augusta Cottlow, the American pianist, for January, 1920, have been postponed for one year.

MRS. OTIS MIXES WORK AND PLAY ON HER VACATION



Florence Otis, Soprano, on the Golf Links at Kearsarge, N. H.

Florence Otis, the New York soprano, has been summering in the White Mountains and while on her vacation made several appearances in concert. On the evening of Aug. 23 she appeared in a concert in the Congregational Church at North Conway, N. H., arranged by Carl M. Roeder of New York as a benefit for the local Memorial Hospital. Mrs. Otis was heard to advantage in songs by Stickles, Grieg, Massenet, Terry, White, Warford and Macfarlane. In the last named she was accompanied by the composer, who was also a summer resident of the New Hampshire village. Dorothy Roeder, Mr. Roeder's gifted daughter, appeared in this program, scoring in the first movement of Mozart's D Minor Concerto and in works of Mendelssohn, Chopin and MacDowell.

On Sunday evening, Aug. 24, Mrs. Otis sang at another concert for the hotel guests, assisted by the New England Trio. On this occasion she was heard in songs by White, Terry and Mary Helen Brown, Mana-Zucca, Gilbert, Warford, Hayden Wood, Fay Foster and Behrends, and was heartily applauded. The trio played compositions by Weber and Luigini, admirably. Mrs. Otis also scored in Leroux's "Le Nil."

Samuel Ljungkvist Returns from Vacation

Samuel Ljungkvist, the Swedish tenor, has returned to New York from his vacation in Vermont and will be active in the concert field this season. On Oct. 5 he appears in Chicago in a Swedish play with songs called "Varmlandingarne" and Nov. 8 he will be heard at Aeolian Hall with May Peterson, soprano of the Metropolitan Opera Company.

Mme. Axman to Sing "Aida" in Newark Gladys Axman, the New York soprano, who will be a member of the Metropolitan Opera forces this season, has been engaged to sing Aida in a performance of Verdi's opera at the Broad Street Theater,

Newark, on Sunday evening, Sept. 21. The performance is to be given by the Newark Grand Opera Company, with members of the chorus and ballet of the Metropolitan. Manual Salazar, tenor of the San Carlo Company, will be the Rha-dames, and Carlo Nicosia the conductor.

Leo Ornstein Busy Composing

Recitals booked for Leo Ornstein for September and early October have had to be postponed because the pianist is busy at his summer home in Bartlett, N. H., upon an important piece of composition. He will open his season at Erie, Pa., on Oct. 12 and will play in Dayton, O., for the first time, on Oct. 14. He will appear in New York on Oct. 18 and after that will play on an average of four times a week for the rest of the season.

New Freedom Song for League of Nations

Wide distribution is planned for the new League of Nations anthem, "Onward!" by the League to Enforce Peace (William Howard Taft, president), which is sending words and music of the anthem to orchestra leaders, singers and musicians throughout the United States. The music is by Frederic Hall, of New York, and the words by the Rev. William P. Taylor, of Orange, N. J.

It is expected the anthem will be sung at many public gatherings which President Wilson will address during his present "swing around the circle" on behalf of the Treaty of Peace and the League of Nations.

American Syncopated Orchestra to Open Tour with Concert for Wilson

[By Telegraph to MUSICAL AMERICA] CHICAGO, Sept. 15.—James R. Saville announces that the opening concert of the transcontinental tour of the American Syncopated Orchestra and Singers will be a private concert for President Wilson and his party at the Exposition Theater, Wichita, Kan., Friday morning, Sept. 26, preceding President Wilson's speech at the Fair grounds. The orchestra will play a return date the following week at Wichita.

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Verona Is Scene of Ponchielli's "Prodigal Son," Impressively Produced Out-of-Doors

Huge Spectacle Attracts Vast Audience to Amphitheatre—Fourteen Hundred Persons Take Part in Production—Welcome Wagner Revival in Milan—Del Verme Opens for Seasons of Autumn Carnival and Lent—Extensive Repertoire Planned Under Angelo Ferrari's Baton.

MILAN, ITALY, Aug. 31.—The great success obtained by the open-air performances of "Aida" in 1913 and "Carmen" in 1914 induced a group of enterprising managers to renew this classical method of performance in the huge arena of Verona. It is only by means of such unwonted grandeur that lovers of operatic music are attracted to gather in crowds in large Italian centers during this season of suffocating heat in which the fresh and bracing mountain and sea air seems to be somewhat preferable to the close atmosphere of the theater. But after three years of successful experiments in this direction we may now venture to prophesy that towns like Verona, endowed with ancient and well preserved amphitheatres, may some day become the goal of artistic pilgrimages after the fashion of Bayreuth.

The choice of Ponchielli's "Prodigal Son" was indeed a very happy one. The success of this opera at the Scala in the season 1880-81 with Tamagno in the title rôle still lived in the memories of the older theatregoers. According to the judgment of many musicians, this work is more noble and refined than the more famous "Giacinta," and is particularly suited for performance in such a colossal frame on account of its peculiar character of grandeur, which lends itself to elaborate and spectacular staging.

The performance was fixed to begin at nine o'clock, but it could not commence until 9:30, as the obstinate twilight of the most clear and fine summer day threatened to compromise all the effects of light on the stage.

As Maestro Panizza gave the signal for the Prelude, the Arena itself offered a sight of grandeur not easily forgotten. The forty-three tiers of the noble Roman monument were filled with a crowd of not less than 20,000 people, while about 2,000 other spectators occupied the rows of seats in the pit. At one end of the amphitheatre a small sector, about a quarter of the whole ellipse, had been reserved for the stage.

In the first act, the warmest interest and applause was aroused by the prayer of soprano and bass with choral accompaniment, and by the subsequent Easter hymn; the "terzetto" and "finale" closed the act amid general approval. Maestro Panizza and the soloists being recalled three times at the curtain. In the second and third act, scenes of great dramatic power are continually alternated with scenes of eminently picturesque and decorative character as, for instance, ballets and processions of priests and warriors. Owing to the beauty of the music and to the splendor of the stage setting, both these acts obtained a very remarkable success, at the end of each the pitch of enthusiasm growing to its highest point.

No small tribute of applause was also paid in the last act to the fine interlude, the duo of tenor and soprano and to the "Finale," which resumes the prayer

of the first act with a fine choral effect.

Unconditional praise must be given to the performers Mmes. Milanese (Yef-tele), Bergamasco (Nefte), Msieurs. Leni (Israele), Luppi (Ruben), Bonini (Amenofi). The orchestra under the intelligent leadership of Maestro Panizza played with both such impetus and finish at a time that no detail of the score was lost in this immense area. The choral numbers were ably sung, the dances daintily executed, the scenical movements of the second and third acts were imposing and effective. The number of performers was proportionate to the size of the vast amphitheatre: Orchestra, 110; chorus, 300; several hundred supernumeraries—1400 in all.

One of its principal charms consists in the fact that the first and fourth acts are vividly contrasted with the second and third, the former taking place in the pastoral and religious environment of a village of Judea, the latter in the Assyrian capital. It is not surprising, therefore, to notice that the grand ritual of the Assyrian culture, as well as the tranquil solitude of the Oasis of Gessen have found adequate expression under the boundless expanse of a real heaven.

It was originally intended that the final performance should be given on August 17, but the success was so remarkable that the series had to be extended until August 24.

Wagner Revival in Milan

The only event of any importance during the "silly season" in Milan has been the sensational reappearance of "Lohen-

grin" at the Carcano, being the first Italian performance of Wagner operas since war broke out. It is noteworthy that although the presentation was only mediocre the success was remarkable—and now the opera has taken its place once more in the repertoire in company with "Tosca," "Wally," "Isabeau," "Mignon," which provide the chief musical feast for those who are unfortunate enough to inhabit the city at such a period of the year.

After a long period of closure the Teatro Dal Verme will reopen in the middle of September for the seasons of Autumn carnival and Lent. The repertoire contains the following operas: "Guglielmo Tell," "Lodoletta," "Fanciulla del West," "Amore dei Tre Re," "Mme. Butterfly," "Tannhäuser," "Fedora," "Carmen," "Wally," "Lamuntcho," by Donady, "Trarrata," "Bohème," "Rigoletto," "Andrea Chénier," "Pagliacci," "Nave Rossa," "Fanciulli di S. Giovanni," by Camussi, "Guglielmo Ratcliff," "Puppenfee" and "Excelsior." The orchestra will be conducted by Angelo Ferrari.

UBERTO D'ALGISI.

FOR SWEEPING CUTS IN ADMISSION TAXES

Jefferis Introduces Bill in House Urging Half Per Cent Levy

WASHINGTON, D. C., Sept. 10.—Representative Albert W. Jefferis, of Nebraska, has introduced in the House of Representatives a bill which provides for the substitution of a tax of one-half on one per cent on all admission tickets, no matter how or where sold, on all holders of boxes or seats in opera houses or other places of amusement; admissions to cabaret, roof garden or other similar entertainments, also on refreshments served at such places; also the tax on theaters. The tax of one-half of one per cent is not to apply to tickets of admission to concerts or performances at the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, societies for the prevention of cruelty to children or animals or exclusively for the benefit of organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions none of the profits of which are distributed to members of such organizations, or exclusively to the benefit of persons in the military or naval forces of the United States.

The Jefferis bill states that "from and after the passage of this act, there shall be levied, assessed, collected and paid in lieu of the taxes imposed by sections 800 to 802, inclusive, and 900 to 907, inclusive, of the Revenue Act of 1918, a tax of one-half of one per cent on all."

The bill, it will be noted, does away in toto with all of sections 800, 801 and 802 in the war revenue law, which relate to admissions taxes, motion picture shows, leases of boxes and seats, theater taxes, etc., and in a few words substitutes the tax of one-half of one per cent.

Mr. Jefferis, the author of the bill, stated to the MUSICAL AMERICA representative that he considers this the logical and feasible manner to move against these very unnecessary taxes at this time, for by reduction to the lowest possible figures they will be easier to repeal when the favorable moment comes for such action; and, besides, the measure for reduction of taxation in the law is much more likely to pass than is any one of those introduced for the elimination of the tax entirely. Mr. Jefferis also includes in his bill a provision for reducing in like manner the musical instrument excise tax to one-half of one per cent.

The bill is now in the hands of the House Committee on Ways and Means, where, I am informed, it is likely that brief hearings will be held at an early date.

A. T. M.

Florence Haenle Soloist in New York Theater

Florence Haenle, Philadelphia violinist, was the feature soloist at William Fox's Academy of Music, New York, during the week of Aug. 24. Miss Haenle was heard in a diversified program of well chosen works in all of which she disclosed full mastery.

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Bay View, Mich., a Musical Mecca of Northwest

BAY VIEW, MICH., Sept. 10.—The Bay View Assembly is rapidly developing into the most important Chautauqua of the Northwest, and for the first year for many years the Music School not only paid its own expenses, but contributed money to the Bay View Association. This is an unprecedented occurrence, especially in the face of the present high cost of living, which makes it double and treble the cost of any preceding year to come up here to live.

Albion University furnishes the faculty for the University department, being under the direction of Prof. C. W. Greene, this summer university providing academic courses according to the needs of the students. A large faculty of strong teachers were provided, an interesting feature being the morning lecture periods by members of the faculty. The Assembly consists of the Bay View University, the Bay View Music School and the Assembly Program, which last covers the Lectures and Sermons by distinguished speakers as well as entertainments.

The head of the music school for 1919 was Dean Robert G. McCutchan, of De Pauw University, at Green Castle, Ind., and it is due him to say that the artistic and financial success this past season was all the more commendable because it was beset by one mishap after the other, in having its members called to war work, thus making the plans a sort



Some Notables at the Bay View Assembly; on Left, Gladys Jolley, Contralto; David Hansord, Violinist; Dudleigh Vernor, Organist; on Right, H. D. Tovey, Pianist; Dean R. G. McCutchan

itself in several standard works. The University Choir was also in conspicuous evidence at the delightful Beach Services, which were given at the Vesper Hour on Sunday evenings at the bayside.

Some of the concert programs given during the season are worthy of much more than passing notice, and American composers were well represented.

A goodly number of concerted vocal and instrumental works were presented in fine style, and greatly enjoyed by the large audiences present. It is comforting to appear in a performance before the intelligent and appreciative audiences of Bay View, which though primarily a Methodist Association has

hundred and fifty university students were in the cast, and numerous residents of these towns and several hundred children besides the services of the University Choir, organist, Dudleigh Vernor; many features of exceptional interest were introduced. Graceful dances were excellently arranged to portray the idealistic side of the pageant, and made entertaining entire acts.

Allen Spencer, artist pianist and teacher of the American Conservatory, gave a recital Aug. 6, assisted by Clarence Ball, tenor, and the University Choir. Mr. Spencer is a pianist of artistic parts, sane, intelligent, and one who takes his art seriously. His programs are finely wrought, and invariably built for musicians. For a busy teacher he keeps up remarkably with the new things that are being produced in this country and in Europe, and is ever ready to give the native composer a big chance. Mr. Spencer would be an ideal chamber pianist, giving the impression of wanting more intimate relations with his audience than the large auditorium afforded, but, nevertheless, making a delightful impression upon his large audience by reason of a luscious tone, clean and well cut phrases, fingers of steel, which are carefully guided by a wise brain. His fingers never run away, and he has always something tremendously interesting to say.

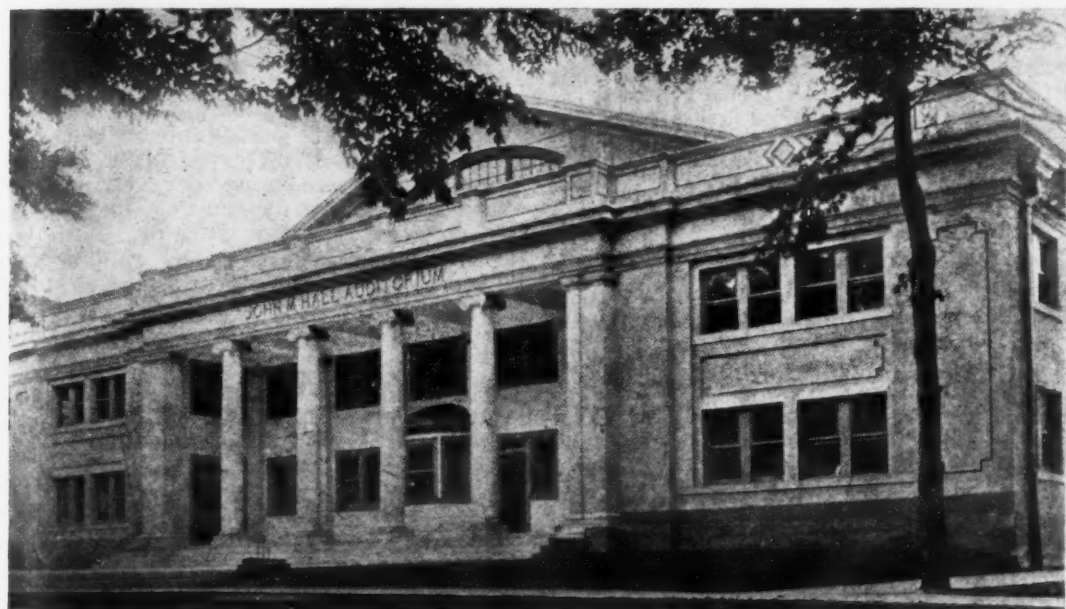
Adolph Muehlmann, formerly of the Metropolitan Opera, and for the last ten years teacher of singing, opera and repertoire in the Chicago Musical College, has been quite a drawing card here for singers. His wide experience in America and Europe makes him a distinguished authority in his art. Mr. Muehlmann was also a most desirable guest in the few homes of Bay View where he was a personal friend. Naturally conservative, no doubt, Mr. Muehlmann's retiring disposition, and modest estimate of his attainments, which have been of the highest order, makes it difficult for many to come into intimate personal relations with him. He expects to return to Bay View Musical School next season, unless he should find it possible to go to Europe, which is his former home, for his vacation.

Henry Doughty Tovey, Dean of Music in the University of Arkansas, was one of the active and energetic members of the faculty in the Bay View Music School, and appeared as piano soloist in three concertos, besides furnishing rarely beautiful accompaniments for a number of soloists. In all these ensemble num-

bers, Dudleigh Vernor was the accompanist, bringing out the orchestral voices with excellent understanding, making of these two-piano numbers, a more enjoyable feature than usually comes to the listener, who happens to be a musician. Mr. Tovey has a tone of lovely quality, his technic is fluent and facile and he has such a keen feeling for the melodic content of the composition, that his audience is bound to be stirred by his playing. Especially was that true of the Coleridge-Taylor "Spiritual," in which he brought out the sadness, the joy, and the wistfulness of the subject, with really wonderful beauty and deep feeling. In his accompaniments, Mr. Tovey was also tremendously successful. If he were not the Dean of the Music School the writer would be tempted to urge him to try to become the valued accompanist of one of the great singing artists, in whose programs he could so ably and artistically contribute at least two groups of interesting and attractive piano numbers. Ever on the alert to progress from "glory to glory" Mr. Tovey is studying this summer with Mr. Spencer, whom he considers one of the best of the present day artist teachers.

F. Dudleigh Vernor, organist and accompanist, is not only an excellent pianist, but an organ soloist of real value. Mr. Vernor is on the faculty of the music school at Albion University, Michigan, and has been one of the attractions of the Bay View music life for several years. He has been a summer resident of this charming spot for most of the summers of his life, so he is quite a part of Bay View. A couple of years with Gaston Dethier, eminent organist, teacher and composer of New York, has fitted him to qualify for many positions in an extremely capable fashion. Mr. Vernor is a really rare accompanist, giving an harmonic tonal background on either piano or organ, which is the delight of either singer or instrumental soloist. A sound musician, with the spirit and charm of youth, added to the knowledge requisite for his profession, he has many avenues of value which should be at once negotiable in such cities as New York, Chicago, or Boston. He is now on the faculty of the music school here as well as Albion University, and his services range from the Church service in his capacity of service organist, solo organist for the concerts, accompanist for the artists on either piano or organ, and joint soloist with the ensemble numbers

[Continued on page 32]



The Auditorium at Bay View, Mich., a Gift of John Hall, Having Capacity of 2500

of movable festival. That his efforts and those of his faculty were highly appreciated by the Trustees of the Association, was shown in his re-engagement at an advance in allowance for expense, and next year's program will be in the making before long, if prophecies are verified. The members of the music faculty were an interesting group of men and women, gathered from all over the Northwest, as follows: Robert G. McCutchan, Dean, teacher of singing, director of University Choir; Adolph Muehlmann, teacher of singing and repertoire, Chicago; Allen Spencer, pianist, teacher of piano, Chicago. American Conservatory; Henry Doughty Tovey, pianist, teacher of piano, Dean of Music in University of Arkansas; Dudleigh Vernor, organist and teacher of organ, Albion University, Mich.; Rollin Pease, baritone, teacher of singing, Northwestern University; Fred Killeen, tenor, Ohio Northern University, Ada, Ohio; Leone Kruse, soprano, artist pupil of Karleton Hackett, American Conservatory, Chicago; David Hansord, violinist, teacher of violin, University of Arkansas; Howard Barnum, violinist, teacher of violin, Director University Orchestra; Dr. George L. Clark, 'cellist, teacher of 'cello; Wilma Hall, violinist, teacher of violin; Bertha Farnar, soprano, teacher of singing; Gladys Jolley, contralto, teacher of singing, pupil of Dean McCutchan, and Heen Wood Barnum, Assembly Accompanist.

A good orchestra was a feature of several concerts, conducted by Mr. Barnum, and the University Choir of twenty voices, conducted by Dean McCutchan, gave an excellent account of

a growing attendance of persons from all over the country, and there is no reason why this Chautauqua of the Northwest may not become even greater than that one so long famous in New York, that one which is the parent of all other Chautauqua Assemblies.

Hold Pageant Night

On Aug. 14 occurred Pageant Night, the event being in the nature of an historical sketch named the "Pageant of Three Cities," written and produced by Esther B. Merriman, a dramatic instructor of Chicago. This work was one of considerable breadth and scope, covering the development of Charlevoix, Harbor Springs, Petoskey and Bay View. Two

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Bay View, Mich., a Musical Mecca of Northwest

[Continued from page 31]

with violin or piano. Certainly a very useful musician.

Howard Barnum, violinist, teacher and director of the University Orchestra, contributed in large degree to the general artistry of the season here in each of his several capacities. It was the writer's privilege to hear him but twice, the first time at the Bay-side Beach services one Sunday evening, when he played in the open air, that lovely and well known "Legende" of Wieniawski, the second time the "Third Suite" by Ries, which includes the much loved Adagio and Perpetuo Moto. Mrs. Howard Barnum was her husband's accompanist.

Rollin Pease, baritone, of Northwestern University at Evanston, Ill., sang delightfully at the closing concert of the season, that being the only time the writer happened to hear him. In his solo group, as well as in the choral arrangement of "In a Persian Garden" he disclosed a well developed voice of wide range, which had the remarkable quality of improving each time it was heard. In his first song, there was nothing to command attention, unless it was the evenness of the tone production, a sonorous

organ of velvety timbre, which made no particular claim for itself above a thousand other voices; but, as the program went on, and the cycle by Liza Lehmann reached the point where the baritone has opportunity for fine display, Mr. Pease rose to the occasion with as fine interpretation and quality of tone as the writer has ever heard given by any singer in this work. Mr. McCutchan is one of the first conductors who has ever attempted to present the "Persian Garden" with four solo voices and a well trained choir of twenty for all the concerted numbers. It is only fair to this able conductor to give warm praise to his good taste, and his management of the lights and shades of this fine cycle, and the big volume of tone he managed to produce with this comparatively small chorus.

Leon Kruse, soprano; Gladys Jolley, contralto; Fred Killeen, tenor, and Rollin Pease were the soloists of the "Persian Garden," given in such style as would do credit to any of the artist quartets which traveled about over the country giving this interesting work when it was new to America. Miss Kruse is a young soprano from Chicago, a student with Karleton Hackett of the American Conservatory. Miss Kruse is young, has a big voice of wide range, and with qualities of warmth seldom found in a lyric soprano. She has a promising future.

Miss Jolley, a pupil of Mr. McCutchan, of DePauw University, has a voice of delectable richness, ease in delivery, and promises also to make a fine place in the music world for herself, if she will persevere. Wilma Hall, violinist; George L. Clark, cellist; David C. Hansard, violinist; Esmeralda Mayes, violinist, and Clarence Ball, tenor, were others of whom good reports were heard.

The consensus of opinion seems to be that Bay View Music School has a right to expect a liberal patronage from the Northwest territory, and that it richly deserves the splendid recognition it has received.

Among other visitors in the colony are Mrs. McElwee, at whose home music folk delighted to gather. Mrs. McElwee was for the twenty years preceding the war, a resident of Berlin, where the American students of music found her a most appreciative and valuable friend. Mrs. McElwee's daughter, Mrs. McFarland of New York, formerly Frances McElwee, has been spending her vacation with her mother, and her presence here has attracted not only the music folk, but the residents of Bay View, as the McElwee family have been identified with Bay View since the organization of the Bay View Association by a body of Methodist clergymen more than thirty years ago. It goes quite without saying that the McElwees will lend their influence to the founding and developing of a strong and valuable music life in Bay View such as is so evidently intended by the Director of the present Music School, Robert G. McCutchan, of DePauw University.

Allen Spencer, wife, and daughter Germaine, of Chicago, where Mr. Spencer is one of the artist teachers of the American Conservatory, have an attractive cottage in the pine woods of Wequotonsing. Ella May Smith, piano and singing teacher of Columbus, Ohio, has recently come to Bay View to be a permanent summer resident, buying a cottage on Knapp Avenue. Mrs. Smith found most congenial friends in the McElwee family. Mrs. McElwee graciously entertaining in her honor twice, the first time to meet the music folk, the second to meet many of the society folk of Bay View, which meant the old time friends of the McElwee family. Many delightful people are constantly augmenting the society and music colony here, and it is a perfectly obvious thing to wish to know the McElwees of "Happy Wee."

Frances McElwee McFarland (Mrs. W. L.), Chairman of the Executive Committee of the Greenwich House Music School, New York City, is full of new ideas for the development of that rapidly progressing department. Mrs. McFarland was for a number of years associated with Gabrilowitsch in Berlin, preparing pupils for his artist class, so she will be a most efficient judge of the quality of the piano work done in the school, as well as a valuable advisor and counselor for every department of music in the school. Mrs. Walter Krebs, president of

the Women's Music Club of Dayton, organist and member of the Dayton Symphony Orchestra's Program Committee, is a regular summer sojourner in Bay View. Gladys Carpenter Bovie, one time member of the Assembly Quartet and Assembly Chorus, is a visitor at the Palmer Cottage this year. Mrs. Bovie, who played charmingly on the small Irish harp and possesses a lovely voice, is still in the near memory of the regular Bay View visitors, as she was active in music circles only a few years ago.

ELLA MAY SMITH.

SEEKS TO ESTABLISH JEWISH ART TEMPLE

Zimro Ensemble, from Russia, Touring America to Aid Palestine Movement

The arrival in this country of the Zimro Ensemble, a group of musical artists from Petrograd, is arousing considerable interest in musical circles because of the unique task this ensemble has set itself. The Zimro Ensemble is an organization of artists who have in view the establishment in Palestine of a Jewish National Temple of the Arts, and the organization throughout the world of all Jewish artists interested in the revival of the Jewish national spirit. The Ensemble has traveled through Siberia, China and Japan, and its final goal is to be Palestine.

The personnel of the Ensemble includes S. Bellison, clarinet, graduate of the Moscow Conservatory of Music; G. Mistechkin, violinist, graduate of the Vienna Conservatory of Music and of the Petrograd Conservatory, where he studied under Auer; G. Besrodny, graduate of the Petrograd Conservatory; K. Moldavan, violinist, graduate of the Petrograd Conservatory; L. Berdichevski, pianist, graduate of the Berlin and Petrograd conservatories; I. Cherniavski, cellist, graduate of the Petrograd Conservatory.

The Ensemble brings to America a number of interesting manuscripts of Jewish national music which have never been performed. Among the composers are Krein, Kaplan, Fitelberg, Weinberg, Zeitlin and Engel.

The men of the Ensemble are all Zionists, and they believe that through music the Jewish people can be quickened to a consciousness of their nationality. In order to focus all their endeavors, they propose the establishment in Palestine of

a Temple of the Arts which will attract the attention of the world to the fact that the Jewish people, in returning to Palestine, aim to produce art that will radiate wherever there is a trace of civilization.

On the other hand, the Ensemble intends, through the organization of great Jewish artists throughout the world, to create organized agencies for the dissemination of the music that is to be created in Palestine. It expects to rally to the standard of Jewish national art the hundreds of Jewish musicians and artists throughout the world and to have them perform the music which is to come from Palestine.

The Zimro Ensemble does not expect to derive any personal benefit out of its musical efforts. All the profits on the concerts that will be given in the United States are to be devoted to Jewish national enterprises under the auspices of the Zionist Organization of America.

Beachhaven, N. J., Welcomes Walter Leary in Two Concerts

Sergeant Walter Leary, an artist pupil of Elizabeth Gutman, scored a success on Aug. 26 and 27, when he appeared in two concerts at Beachhaven, N. J. His programs included arias by Handel and Gounod, and songs by Speaks, Carpenter, Burleigh and MacDowell. This promising young baritone, who during his period of army service has been studying with Miss Gutman, has been much in demand for concerts and entertainments during his stay at Base Hospital No. 2, Fort McHenry. His singing in camps, at civic affairs, Liberty Loans and private musicales has brought him great popularity in Maryland and nearby states.

Van Yox Reopens Studio

Theo. Van Yox, the New York vocal teacher, reopened his studio Sept. 15.

Madeleine Grey has removed her office from the Garrick Theater to the Metropolitan Opera House.

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FRENCH SOCIETY'S PLANS

Interesting Répertoire Announced by Association for Musical Art

The répertoire announced for this season by the French American Association for Musical Art is an interesting one. The program will embrace comedies and light dramas. The celebrated Chansons Montmartre will be introduced, a sort of topical news revue, set to words and music. Of the plays already chosen some have been seen here in English, and they will include "L'Amourette" and "Le Secret de Polichinelle" by Pierre Wolff, "Papa" by de Flers and de Cailhau, "La Gueule du Loup" by Hennequen and Bilhaud, "Les Bleus de L'Amour" by Romain Coolus, and a group of the lighter French répertoire including "Main Gauch", "Chonchette", "La Cruche", "La Musique adoucit les Coeurs", "L'Anglais tel qu'on le parle", "Ma Tante d'Honfleur", "Prete-Moi la femme", "Miss Flirt", "La Volonte de l'homme", "Bourbourouche", "La Coup de Fouet", "Chambre a part", "Les Gaietes du Veuvage" and "M'Amour."

The former Belmont Theater, which hereafter will be known as the Théâtre Parisien, is now in the hands of the architects and will be ready to receive the new company which is being assembled in Paris by Robert Casadesus, the art director, and which will arrive in New York early next month. The company has been assembled from the leading theaters of Paris.

PAGEANT IN NEW ALBANY

City Welcomes Home Soldiers With Patriotic Fête

NEW ALBANY, IND., Sept. 12.—On the evenings of Monday and Tuesday of last week the pageant "America's Crusade" was given before large crowds at Glenwood Park.

It was written and staged by Charles B. McLinn, of the High School, in honor of the home-coming celebration arranged by the city for returned soldiers and sailors, and enlisted the services of 1000 persons. Its episodes were enacted upon a vast and beautiful natural stage overlooking Silver Creek, encircled at the back and sides with great trees and masses of shrubbery, and lying at the base of low, rolling hills upon which the audience was seated.

A musical scheme was worked out for the accompaniment of the action which was at once consistent and beautiful. Before the light batteries were turned upon the stage an arrangement of the national airs of the Allies in Overture form was performed by a band of twenty-five pieces under the direction of Henry Dryer. During the action of the pageant musical numbers were given by the band and a small orchestra which played excellently for the dances.

H. P.

Mario Laurenti Begins Activities of Season

Among the first artists to return to New York is Mario Laurenti, baritone of the Metropolitan Opera Company. Laurenti appeared at a number of summer concerts, among them the Maverick Festival at Woodstock, where he was summing during the month of August. Laurenti will come to New York only to attend a few rehearsals and will leave immediately to begin a short Western concert tour, which will take him as far as Omaha, Neb. The tour will start the middle of September, and by the middle

CARUSO "SNAPS" THE CONQUERING HERO!



Photo by Bain News Service

COUNTLESS times was General Pershing photographed by ardent admirers Wednesday of last week when, with his gallant First Division, he made his historic triumphal march down Fifth Avenue, while the welkin rang with cheers and greetings. Among the thousands who thus perpetuated the image of the American Army's Commander-in-Chief was Enrico Caruso and his family; and they themselves were photographed in the act of photographing! The broad grin worn by the famous tenor makes it clear that the opportunity of "snapping" the General was an extraordinary treat.

Grainger Entering Upon His Greatest American Season

THE season now booked for Percy Grainger by Antonia Sawyer, his manager, is to be the biggest that the richly-gifted young pianist-composer has ever undertaken in America. While in army service Mr. Grainger did by no means disappear from the musical horizon; in fact his retirement from the concert platform has in no way effected his standing as a favorite artist, except to stimulate his popularity. Mrs. Sawyer has found it difficult to fill all the demands for Mr. Grainger's artistic services, but has succeeded in booking him full from October to the spring. He will

of October he will be back in time to appear at the opening concert of the New Popular Concert Series in Paterson. His entire time will be occupied with concerts and recitals until the Metropolitan season begins. Among his concert dates is a return engagement in Boston at the Copley Musicales.

The Société des Instruments Anciens will play in Hagerstown, Md., Dec. 4, under the auspices of the Hagerstown Choral Club. It will also give one of the concerts on the course given at the Milliken Conservatory of Music in Decatur, Ill.

be soloist nine times with the New York Philharmonic, five times with the New York Symphony, and will also be soloist with the Chicago and Minneapolis Symphony Orchestras. His new orchestral work, "The Warrior," will be produced by Josef Stransky when Mr. Grainger appears at the New York Philharmonic concerts on Jan. 29 and 30.

In March Mr. Grainger goes to Canada for a big tour and in April to the Pacific Coast for his second tour of that territory, his first visit to the California cities having been the scene of several triumphs a few years ago. His first New York recital will occur on Jan. 3 at Aeolian Hall.

New York Concert Ensemble in Series of Concerts

The New York Concert Ensemble, comprising Hans Kronold, 'cellist; Bertha Lansing Rodgers, contralto, and Earle Tuckerman, baritone, has recently been heard in a number of highly successful concerts. On Aug. 15 it appeared in Middletown, N. Y., and on Aug. 25 at the Mohawk Golf Club, Schenectady, N. Y., the program being greatly enjoyed in both cities. Mr. Kronold's playing of compositions by Martini, Dittersdorf, Boccherini, Casella, as well as a group of his own, won him immediate favor. A group of Negro Spirituals arranged by Burleigh, Reddick and Guion were Mr. Tuckerman's excellent offering, as well as the "Vision Fugitive" aria from Massenet's "Hérodiade," while Miss Rodgers scored in a "Favorita" aria, the Bach-Gounod "Ave Maria" with obbligato by Mr. Kronold and American songs by Whelpley and Woodman.

LAKE PLACID, N. Y.—Juanita Gismonda Villanoir of New York, and Nicolai Schmeer, pianist, were married by a justice of the peace on Sept. 12. Mr. Schmeer, who is said to be a Belgian, has had charge of the music at the Hotel Stevens.

HEAR PROTEGE OF POWELL

Young Pianist Shows Evidence of True Talent in Richmond, Va.

RICHMOND, VA., Sept. 10.—Richmond was awakened from her summer lethargy by an astounding display of virtuosity in the playing here to-night of Ralph Wolf, a young pianist and protégé of John Powell. During one of his visits to his home, Mr. Powell discovered this young man who was then a pupil of his talented sister, Mrs. Smith Brokenborough. He immediately recognized his musical gifts and advised that he should first broaden his mind by a course at college, holding the view that to be a successful artist one must have a liberal education. Mr. Wolf took the great pianist's advice and with no means whatever, has by his pluck and determination graduated from the Richmond High School and is now a junior at Columbia. This recital was in the nature of a benefit recital in order to defray his college expenses this year, and also to keep his promise to Mr. Powell that he would memorize an entire program for the recital. Mr. Powell was on hand to present this young artist to his home audience.

One of the most remarkable features about Mr. Wolf is his fine interpretation of Bach. He opened his program with the Prelude and Fugue in B Flat Minor, following this with the "Moonlight" sonata, (Beethoven), and then giving a Chopin group comprising the Nocturne, F Major, Prelude, C Minor, and Valse in E Minor, and as a closing number gave Mendelssohn's Scherzo in E Minor, the "Turkish March," Beethoven-Rubenstein, and the "Rhapsodie Hungroise" No. 6 of Liszt.

This young pianist is gifted with beautiful tone, a command of *sustenuito*, and abounding vigor. He swept the audience off its feet by his playing of the "Turkish March," which number he was compelled to repeat. Rarely does one hear so gifted a young artist.

G. W. J., Jr.

Neira Riegger Preparing for Concert Season

Neira Riegger, the young American soprano, has returned from the country to prepare for her concert season. She is beginning her third concert tour under the management of Annie Friedberg. A number of concert dates are booked and several joint recitals with Metropolitan stars, and she will give her own Aeolian Hall recital in January.

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BELLAIRE, OHIO.—The First M. E. Church has as its new director Fred Heil, the church organist. The president of the choir is Mrs. C. C. Russell.

CHARLESTON, W. VA.—The newly organized society, the Kanawha Valley Men's Chorus, is planning for its season's programs several recitals.

WHEELING, W. VA.—After a retirement of one year, owing to the death of her sister, Gwendolyn Clemens, pianist of this city, is to reopen her studio. She was at one time a pupil of Joseffy.

ST. JOHNSBURY, VT.—A concert was given at Undercliff, Sept. 12, for the benefit of the Red Cross. Bertha Swift and Anne Gulick of Boston, soprano and pianist, gave an interesting program.

WHEELING, W. VA.—After an absence of two years in service abroad, Paul Allan Beymer conducted the musical services at the St. Matthew's P. E. Church on Sept. 7. He is organist and choirmaster of the church.

BURLINGTON, VT.—Mrs. M. P. Burritt, who is on a short vacation, will reopen her studio Sept. 22. Her daughter, Elizabeth Bradish, the soprano, who has conducted a summer studio, has gone to New York City for the winter.

BRIDGEPORT, CONN.—Mr. and Mrs. John Adam Hugo, of Cottage street, announce the marriage of their sister, Annie Hugo, of New Haven, to George Merwin, also of that city. Mrs. Merwin was a former resident of this city.

TACOMA, WASH.—At a special service recently at Our Savior's Lutheran Church, were heard John Hand, tenor soloist of the Pacific Coast Norwegian Saengerfest held in Tacoma, and a Norwegian octet of male singers from Spokane.

BURLINGTON, VT.—Mary Howe, the former well-known Vermont coloratura soprano, now Mrs. Edward O. Burton, has opened a studio in Boston. Some years ago her recitals with her brother, Lucien Howe, the pianist, were notable events throughout Vermont.

TACOMA, WASH.—At the First Swedish Lutheran Church Mme. Christine Langenhan, soloist of the Pacific Coast Saengerfest, appeared in solo numbers with the Portland, Ore., chorus under direction of Charles Swenson, of Portland.

MARIETTA, OHIO.—Through the enterprise of G. R. Humberger, instrumental classes of violin and cornet, are to be introduced into the public schools, at nominal prices. Alice Hamilton will instruct in violin, James C. Grimm in cornet.

JERSEY CITY, N. J.—Mrs. Grace McCormick Johnson was the soprano soloist, Sept. 7, at the service at Grace Church, New York City. Mr. and Mrs. Johnson have both been members of the summer choir of this church for several seasons.

CHARLESTON, W. VA.—The Charleston Choral Club resumed rehearsals on Sept. 9 at the choir room of St. John's Church. The officers of the club are: Frank R. Herbert, president; C. B. Daum, secretary, and Professor J. Henry Francis, director.

SYRACUSE, N. Y.—Cecil Burleigh's new Concerto will be presented for the first time in Syracuse by Grace White, violinist, who has joined the faculty of Syracuse University. Miss White will give a recital at the University Auditorium, Sept. 25.

PORTLAND, ORE.—Two students of Harold Hurlburt have been special soloists at the First Baptist Church during the summer. They are Newton Matthews, tenor, and Ira B. Morgan, baritone. Ernest

O. Spitzner, violinist, has returned from his vacation trip to the Clatsop beaches.

TACOMA, WASH.—Paul Pierre McNeeley, pianist, who was recently discharged from the army, has returned to Tacoma. Mr. McNeeley, who is well known in Tacoma, was a pupil of Rudolph Ganz and Josef Lhévinne. Later, for five years, he was director of music at the University of Montana.

CHARLES CITY, IA.—Walter Keller, director of the Sherwood Music School of Chicago, recently gave an organ recital at the Central M. E. Church. It was the dedicatory recital of the new pipe organ. Mr. Keller also played several times during the week at the conference convention held at this church.

WHEELING, W. VA.—The Ninth Concert was given here by the Municipal Band and the Trebel Clef Quartet, before a crowded auditorium. Director Summers is heading the Municipal concert, while the committee in charge consists of P. Y. McGinley, Harry T. Clouse and J. Byron Nickerson.

ATLANTIC CITY, N. J.—A musicale of merit was given Sept. 7 at the Hotel Ambassador, under the direction of Henry J. Von Praag, assisted by Paola Bartoluzzi-Procchi, mezzo-soprano, a member of La Scala Opera Company, and Henderson E. Van Surdam, tenor, who were heard with the Ambassador orchestra.

WICHITA, KAN.—Friends University plans to give special attention to glee club and chorus work this year. Both men's and women's clubs will be formed, and a concert tour made by each after Christmas. Lucius Ades, head of the vocal department of the university, will be in charge of these activities.

JACKSONVILLE, FLA.—Mildred Seeba, Jacksonville soprano, who spent her short summer vacation in her home town, after studying all of last winter with Herbert Witherspoon, has returned to New York City, where she will resume at once her vocal work under this teacher.

TACOMA, WASH.—Electa Havel, who was active in musical matters during her student days at the Stadium High School, has left for New York where she will study with Herbert Witherspoon. Sonia Alexandria, a protégée of Maud Powell, has been engaged as violin soloist with De Lue's orchestra at the Tacoma Hotel.

PARKERSBURG, W. VA.—A piano recital was given recently at the Woman's Club by Freda Lindamood, Mary Emily Speece, Mildred Carpenter and Katherine O'Brien. It proved an event of interest, the recital being worthy of the highest praise from an artistic standpoint. The young ladies are pupils of Frances Johnson's piano school.

PORTLAND, ORE.—A recital of ensemble compositions was recently given in the studio of Roy Marion Wheeler. Those taking part were Mrs. Lena Thoreson, soprano; Theodore Hanson, baritone; Gladys Wheeler, Mrs. Edith Barber, Mrs. Mary Mastin, Mrs. H. R. Jewell, Virgil Isham and R. M. Wheeler, pianists.

BANGOR, ME.—C. Winfield Richmond, well-known pianist and teacher of this city, has reopened his studio in the Pearl Building for the eighteenth season. In October Mr. Richmond will give an "all-Chopin" program in his first public recital for the season. At the close of this season Mr. Richmond will go to Paris to study with Isidor Phillip, it being his fourth sojourn under this instruction.

WICHITA, KAN.—Edna Diefenbach gave an interesting recital with her piano students at her studio, Sept. 3. Ada Wilk gave a recital with her pupils the same morning at her home studio. The following pupils took part: Helen Shumaker, Frances Bowdish, Agnes Offenstein, Ruth McIney, Gillard Croney,

Everatt Wise, Charline Shultz, Dorothy Wise, Delma Everly, Helen Day, Dorothy Herrman.

MORGANTOWN, W. VA.—Prof. William Curtis Butterfield, formerly head of the piano department of the University of West Virginia School of Music, has resigned to accept a position at the State College of Washington, in Pullman, Wash. He will also have charge of the Men's Glee Club and College Choir in addition to work in the piano department.

CHARLES CITY, IA.—Prof. Carlo A. Sperati, director of the music department of Luther College, Decorah, is directing a chorus of 500 voices from nearby places to sing at the Young People's Luther League of America convention at Mason City, Sept. 26, 27 and 28th. Prof. Sperati is holding chorus practice meetings at Osage, St. Ansgar, Thompson and other places.

WICHITA, KAN.—The music pupils of Mrs. Cecil M. Jacques, who appeared in recital at the Harry Street M. E. Church, Sept. 6, are: Roland and Ruth Rogers, Juanita Stainbrook, Vernadine Jones, Maybelle Lusk, Violet Arnold, Kathryn, Ralph and James McCune, Doris Straven, Bernice Bradshaw, Hettie Bradshaw, Kathryn Brogan, Violet Kirkpatrick, Pauline Brown, Ruth and Dorothy Byler, Myrtle Dae Wertz, Marguerite Jacques and Lucile Frank.

PORTLAND, ORE.—J. A. Hollingsworth has been appointed choir leader of Sunnyside Congregational Church. He is also conductor of the Multnomah Glee Club. Blanche Cohen, soprano and vocal teacher, has reopened her studio for the season. Mr. and Mrs. Paul Petri, who were connected with the Ellison-White Conservatory last season, will open a private vocal and instrumental studio this fall.

ALBANY, N. Y.—Roy H. Palmer of Troy, who has been baritone soloist and precenter at the Westminster Congregational Church of Albany for the past six years, has resigned to accept a similar position at the First Presbyterian Church of Troy. C. Bertrand Race has also resigned his position as baritone soloist at the Madison Avenue Reformed Church. Bertha Barends has been engaged as soprano soloist at the First Congregational Church.

NORFOLK, VA.—The Mayor of Charleston, S. C., has written to City Manager Ashburner of Norfolk asking if the city government of Norfolk would permit Sunday concerts. It appears that the music-lovers of Charleston have a yearning to hear good music and to employ singers of reputation to sing on the Sabbath. The Mayor is undecided as to whether or not to issue a permit. City Manager Ashburner replied that Norfolk would not consider such a proposition.

CHARLESTON, W. VA.—A recital was given recently by the piano and violin pupils of Ruth and Beryl Batton. Those taking part were: Gladys St. Clair, Willa Smith, Mary Stevens, Iva Wilt, Violet Fimmel, Mildred Bayles, Edna Wade, Beatrice Donley, Ruth Clear, Geraldine Protzman, Loretta Federer, Dale Thompson, Edward Graeber, Nancy Courtney, Alma Ring, Mary St. Clair, Blanche Ramsey, Dale McElroy, Clara Mills, Ruth Johnston, Paul Johnson and Irene McClure.

WATERLOO, IA.—There have been two important changes in the music faculty at Iowa State Teachers' College, Cedar Falls, Ia. John L. Conrad, who has taught voice at Cornell College, Mt. Vernon, Ia., has been made a member of the faculty, taking the position left vacant by the resignation of Harriett Case, who becomes associated with L. A. Torrens in New York. Theodore R. Grundy, who has just returned from overseas, is to be the head of the department of orchestral music, succeeding B. W. Merrill, who goes to the State University of Indiana as head of that department.

BURLINGTON, VT.—An orchestra has been organized at the High School. The following officers have been chosen: Leader, Mr. Holmes; assistant leader, Leo Ladue; managers, Newell Hawley and Edward Tracy; treasurer and secretary, Charles Knickerbocker; librarian, Allen Godfrey. The players are: Violinists, Edward Tracy, William Devino, Donald Beckwith, George Alfred, Nelson Pollard, Isaac Levin, Gardiner Coffron and Raymond Bassett; flautist, Marshall Mower; cellist, Mr. Holmes; saxophonist, Leo Ladue; cornetist, Newell Hawley; pianist, Allen Godfrey; drummer, Charles Knickerbocker.

ASBURY PARK, N. J.—Mrs. Bruce S. Keator, who has been organist for the summer at the Long Branch Baptist church, has resumed her position as organist in St. Andrews M. E. Church, New York, for the coming winter. She will play in St. Andrew's only on the mornings until the early part of October, continuing to fill the position in the evenings at the Long Branch church. During the summer Mrs. Keator has been assisted by prominent artists including Mrs. Mildred Graham Reardon, soprano; Mrs. Alice Moncrieff, contralto; John Young, tenor, and George Warren Reardon, baritone, and Arthur Parker, violinist.

JERSEY CITY.—William Pagdin, tenor soloist and choirmaster of Emory Methodist Church, returned last week from a summer spent at Spring Lake. Mr. Pagdin is director of two large chorus choirs in Jersey City, and already has plans well matured for several oratorios and special programs. Jersey City annually enjoys a fine presentation of "The Messiah" at Christmastide by the choirs under Mr. Pagdin, who always sings the tenor arias to the enjoyment of the large audience which regularly fills his church for this music. Mrs. Bula C. Blauvelt, organist in Emory Church, where Mr. Pagdin is leader, has returned from a summer in New Hampshire. She is the accompanist for all of Mr. Pagdin's choral recitals.

BOSTON GREET'S GALLO'S BAND IN SUNDAY CONCERT

Leader Adds to Former Successes—Twins Born to Fradkins—Festivals Vie in Giving Daniels' Work

BOSTON, Sept. 15.—The Sunday afternoon band concert on Boston Common was given last week by Gallo's Band. The program was an excellent one containing music from Delibes' "Coppelia," Massenet's "Scenes Pittoresques," the Largo from Dvorak's "New World" Symphony, and "The Hymn to the Sun," from Mascagni's "Iris." A number from "Faust" received the greatest applause of the afternoon. Conductor Gallo has individual ideas about the makeup of the band—the proportion of wood to brass, the relative number of saxophones and clarinets, etc. His excellent musical results have often been demonstrated, and the appreciation of the audience made this concert an addition to his list of popular successes.

Frederic Fradkin, concertmaster of the Boston Symphony Orchestra, and Mrs. Fradkin are the parents of twins. They have been named Russell Lee Fradkin and Lorraine Fradkin.

Edith Thompson, Boston pianist, has just returned from the Lockport Festival, where she played with striking success. Before going to Lockport she made a four weeks' auto trip over an extensive route which included stops at Quebec, Montreal, Lake Champlain, Lake George and Lenox.

Mabel W. Daniels, the well-known Boston composer, is represented this fall on the programs of several music festivals. Her "Peace With a Sword" for chorus and orchestra, is to be given at the Maine Festivals, both in Portland and Bangor, and at the Worcester Festival.

Annie Louise David Resumes Her Teaching.

Annie Louise David, New York harpist, who spent much of her summer in Maine and Martha's Vineyard, will resume teaching in New York, Oct. 1. Miss David will make a short southern tour during the second week in October.

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MARIE MORRISEY HEARD IN RECITAL IN BANGOR

Contralto, Assisted by Reddick, Wins
Fine Greeting—Sings American
Works

BANGOR, ME., Sept. 8.—Marie Morrisey, the American contralto, gave a recital here on Thursday evening, assisted by William Reddick. Mrs. Morrisey's appearance was under the auspices of the Otis Skinner Optical Company for the Edison Recreation of her voice, and she received an enthusiastic reception from the large audience that filled the City Hall.

Mrs. Morrisey sang two groups with the Edison and Mr. Reddick divided the honors of the evening by playing two groups with the Edison.

In the final group Mrs. Morrisey was accompanied at the piano by Mr. Reddick, whose accompaniments were one of the enjoyable features of the evening; she presented a group of songs by American composers which included Fisher's "Swing Low, Sweet Chariot"; Rogers's "April Weather," and Mr. Reddick's "Love's Pilgrimage."

In an interview given after the recital to the representative of MUSICAL AMERICA, Mrs. Morrisey said:

"I believe in the American composer, and always have some native works on my programs. I am deluged with songs sent me by the publishers. When they come I go over them with my accompanist, Mr. Reddick, and select the best ones for my program. It is a great pity that at present many worthy compositions cannot get published unless the composer happens to be fortunate enough to have some well known artist who is willing to bring him into prominence by putting his song before the public. But almost everyone has to depend more or less on the influence of his friends."

J. L. B.

SCHIRMER WILL PROBATED

Widow Receives Interest in Publishing House Unless She Remarries

By the will of Rudolph E. Schirmer, head of the music publishing house of G. Schirmer, Inc., who died on Aug. 20 at Santa Barbara, Cal. his wife, who was Ann Swinburne, inherits his interest in the company, but the testament provides that if she remarries she is to have a life interest of \$10,000 instead. Upon her death the property goes to their infant son, Edward Rudolph, who inherits the residue, half of which he receives when he reaches twenty-one years.

The will directs that a deed of trust made in March, 1916, be carried out,

R. E. Johnston Entertains Artists



Guests of Mr. and Mrs. R. E. Johnston at Long Beach. Left to Right, Standing, Mrs. R. E. Johnston, Mrs. Grace Strong, Idelle Patterson, Walter Drennan, Mrs. Frank Freeman, R. E. Johnston, Mrs. James Stanley, A. Russ Patterson. Seated, Lulu G. Breid, Lowry Dale, James Stanley

MR. AND MRS. R. E. JOHNSTON entertained a party of friends at Long Beach recently, among them being Walter Drennan, who has completed arrangements for a music festival to be held at Orlando, Fla., the coming season. Mr. Drennan spent some time in New York during the summer and was the guest of Mr. Johnston on a number of occasions.

The festival will take place from Feb.

12 to 16. Two of the artists for that occasion are Idelle Patterson and James Stanley, who were members of the party. The other artists include Rubinstein, Besanzoni, Cyrena Van Gordon, Arthur Middleton, Paul Althouse and Mary Warfel.

The photograph of the party was taken with a camera, which was picked up in Europe by James Stanley while he was there as a member of the Y. M. C. A.

Clarence Eddy Plays in Topeka

TOPEKA, KAN., Sept. 8.—Topeka music-lovers packed the City Auditorium last night to hear Clarence Eddy in an organ recital. Mr. Eddy, who has played here before, was warmly received. His program included numbers of the simpler sort as well as heavier selections. The organ at the auditorium has been completely overhauled and repaired at an expense of nearly \$2,500, furnished by the Chamber of Commerce, Rotary Club and Co-operative Club. It is hoped that the city will appoint a permanent organist, so that the public may hear the big instrument frequently.

'Cellist Dubinsky Returns

Vladimir Dubinsky, the 'cellist, returned to New York this week from Belmar, N. J., where he spent the summer. Mr. Dubinsky has reopened his studio for 'cello instruction and will again devote himself to concert work. He announces a recital in Aeolian Hall, where he will present a program of Russian music.

ANOTHER SCHOOL OF MUSIC FOR PITTSBURGH

City's Already Ample List Is Lengthened—Mendelssohn Choir Begins Its Year—Opera by Le Suer Pupils

PITTSBURGH, PA., Sept. 13.—Pittsburgh musicians have gregarious instincts and the open season for herding is upon us. We have the Pittsburgh Conservatory, Pittsburgh Musical Institute, and music schools at the Pittsburgh College for Women and Carnegie Institute of Technology; and now we have another, the Pittsburgh College of Music. The Pittsburgh College of Music announces some of the best known names in the city as instructors. They are: W. K. Steiner and John Pritchard, piano and organ; Jean De Backer and Verna Page Gamble, violin and viola; John Colville Dickson and Ernest Gamble, singing, and D. Terry Martin and Edith Harris Scott, dramatic art. Talk about "collective bargaining," commend me to Pittsburgh music teachers. If the free-lance teacher can survive this winter in the Ol' Iron City he can make a fortune in the Sahara Desert.

The Mendelssohn Choir began its year last Tuesday night. So far it is the first choral organization to "make its getaway." Ernest Lunt informs us that the year to come will be "the Big year." The new Cleveland Symphony Orchestra has been engaged for the first concert early in November, and for the regular Easter week concert "St. Paul" will be given, with four soloists from the managerial headquarters of Walter Anderson, New York. *En passant*, the Anderson offices are well thought of in our Alleghany metropolis.

The Le Suer Grand Opera Company—the same being comprised of vocal pupils of Mr. Le Suer—will give performances of chorusless grand (?) opera in Pittsburgh proper, and in the outskirts and under-skirts of the city. The operas chosen range from "Il Trovatore" to "Faust." Mr. Le Suer has done something of this kind before, and it is said he does it very well.

It will interest Pittsburghers and others to know that Dr. Irving Morgan, formerly organist of Trinity Episcopal Church, has been appointed municipal organist at Portland, Me. Dr. Morgan succeeds Will C. Macfarlane. He is to take up his duties Oct. 1. Dr. Morgan claims to have memorized some 8000 pieces and to have them at his fingers' ends. *Regardez cela!* Most of us have trouble keeping "Old Hundred" in mind, and now here is a man with every piece that was ever written! *C'est quelque chose, n'est ce pas?* H. B. G.

Earle Laros Begins Fall Tour Sept. 24

Earle Laros, the American pianist, will begin his fall tour on Sept. 24, with a recital at Houtzdale, Pa. This concert will be followed by three others during the same week near Pittsburgh.



Eloi Sylva

A cable to the New York Times reports the death in Berlin at seventy-three years, of Eloi Sylva, tenor, once a distinguished member of the Metropolitan Company. M. Sylva, who was a Belgian by birth, lived during the war in a castle near Antwerp and had only recently returned to Germany. His debut was made at the Metropolitan Opera House in 1885 in Meyerbeer's "Le Prophète." He was a singer of imposing stage presence with a robust tenor voice. In 1888 he sang with the National Opera Company, an organization which endeavored with small success to give opera in English in New York.

Frederick E. Belcher

Frederick E. Belcher, secretary and treasurer of Jerome H. Remick & Company, music publishers, died of appendicitis in a New York hospital on Sept. 11, aged fifty years. He was taken ill a week ago, on his return from a trip to Boston.

Mr. Belcher was born in Providence, R. I., and had for the last twenty years been associated with the Remick company.

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Italy Now in Throes of Musical Crisis, Declares Rosario Scalero

Italian Composer, Who Comes to America for First Time, Sees Present Moment as One of Artistic Strife in His Country—The Ultramoderns versus the Believers in Italy's Past—New York as the Substitute of Berlin in Music Works

By FRANCES GRANT

TO Europe's turmoil, sad as it may seem, must America give thanks for the presence here of that great force of the world's master musicians who are welding strength into our musical life. Peace, however, has caused no exodus; instead, more of that magnificent nobility enter our shores. The latest of these to find a home in America is Rosario Scalero, the Italian composer, who has just arrived here, coming at the invitation of David and Clara Mannes to head the composition department in the Mannes courses.

Representative is Mr. Scalero of that branch of Italian music into which America only now is getting its first glimpse. We here who have confounded Italian music with Italian opera must welcome a messenger who is of a group which, mindful of Italy's past glory, seeks to perpetuate her grand tradition. Not unwillingly did Mr. Scalero speak of the new art in Italy, believing as he does that Italy is to renew her musical glory.

"In music, Italy is now passing through a crisis; of the result of it I have no fear. For so earnestly do I believe in Italy's understanding of what is truth in music, that I am sure the glorious tradition of our country will continue in a straight, unswerving line. To-day in Italy there is no single composer who who stands as the unique and representative force of the country's art. We have instead two diverging forces—two groups in composition whose ideals are thoroughly unlike.

Two Schools of Composition

"One of these groups is the ultra-modern, in which the representative names are those of Pizzetti, Castelnuovo, Malipiero, Casella, Respighi, Tommasini and others. The other is the more conservative group, if you will, to which Bossi, Sinigaglia and others belong, and to which I also adhere.

"The work of the former is pervaded with the impressionism which I feel is of countries other than Italy. I believe they have been too much inspired—perhaps have borrowed too much—from France and Russia, rather than sought the inspiration to be found in our own golden era of music. The second group is seeking to perpetuate the spirit of Italy itself in its music. The rich accomplishments of the country's past must not be permitted to pale; music based upon our country's own spirit must be written to form a continuous, rich stream with the past.

"Italy is a land of force; to us strength and color are essential in art, vividness and power form its groundwork. I cannot believe that the faint colored, twilight bathed music of the ultra-modern school is reflective of the Italian soul. Nor, in truth, have the Italians accepted it as such. The Italian people are like the Roman Arch, firm, solid; unlike the Gothic Cathedral which rears its spirals skyward. The Italians are solid in their artistic tastes and, in general, may be counted upon to recognize the sincere, to reject the trivial. If I say that I believe Italy will pass safely through the present musical crisis, it is because I believe so fervently in Italy's inert love for the musical truth.



Mr. Scalero, with Members of the Flonzaley Quartet; Mr. Scalero May Be Seen Second from the Right

"One of the forces which will aid in this is the *Corpus Musicorum Italiacorum*, a colossal publication being issued by the Casa Editrice Musica. In this will be compiled all the classical works of Italy. In this task some of the most



Rosario Scalero, Noted Italian Composer, Violinist and Teacher

prominent of our musicians are engaged, each issuing a different department of the work. I have had charge of the violin works, ranging from Biagio Marini to Paganini, and the most modern masters. This publication will have the effect of familiarizing the great mass of people in my country with the most classical works. Heretofore only the savants, searching the libraries, had access to many of our classics; now they shall be within reach of all. Of course, it is necessary that these works be played again and again, as the hearing of music is the only way of perpetuating it; nevertheless, this publication will have a decidedly helpful effect.

"Another publication of much import is that being edited in Bologna, where the music itself is issued, however, without text or literary illustrations. This is directed by Gabriel d'Annunzio, and Malipiero and others are connected with its publication.

"My association with Mr. and Mrs.

Mannes will be somewhat in line with the work I did for this publication, at least in the course I am giving in the development of the violin art. I shall try to trace the progress of the violin from its origin to its present stage. I shall begin with the earliest violin music, which was more akin to vocal music than instrumental, and shall trace its story through the creations of Marini and the Vitalis, Corelli and all the rest of the masters up to the moderns, through the course of whose works the music of the violin lost its song-like form with its short intervals, reminiscent of the vocal arias, and developed the truly instrumental quality. I shall try to point out the process by which the song gave place to the sonata, the sonata to the concerto as the predominant forms of violin expression, and how it gained the ornamentation of its present form. I shall also devote myself to lectures on the development of choral composition, as well as give courses in harmony and composition."

Asked as to the place of choral music in Italy to-day, Mr. Scalero said:

"At present choral music is not one of the prominent mediums of our creative work. However, several of our composers have attempted choral works. I have written several, and I believe a Motet of mine may be presented here at a Metropolitan Opera concert this season. It is possible also that I may give several recitals next season in which I shall play some of my compositions and arrangements."

In his schooling Signor Scalero has been grounded deeply in the works of his own beloved Italy. "My early training was spent in Italy, where I studied violin only at the Turin Musical Lyceum, and later for a time with Sivori, the only pupil of Paganini. My composition work I pursued under Mandyczewski, pupil of Nottebohm, and best known for his life of Haydn and the edition which he compiled of Schubert's works. In going to Vienna I did not break faith with my principals, for I believe that in Vienna, as much as Italy, the Italian music is appreciated. The love of our Italian masters has been kept alive in Vienna, and Beethoven, Mozart, Brahms have been among the most eager to point out the riches of our golden era.

"It is in America that the future cen-

ter of the musical world lies, however—in New York, which in my opinion is to succeed Berlin as the musical capital. For now you have here some of the greatest of the masters, and there is no reason why, under their guidance, the creation of the country and its art should not flourish. The talent is here; only the education is needed. The seed has potential life, but those are needed who shall plant it in order that it should flourish and bear fruit."

Before beginning his work as a composer, in which he has found his true sphere, Mr. Scalero had great success as a violinist, appearing throughout Italy, France, Germany and in England, where he studied with Wilhelmi. His pre-eminence as a critic is evident in the fact that he has been chosen to aid in the enormous work of compiling the *Corpus Italiacorum Musicorum*, while his compositions have gained for him fame in the European capitals. Two of these, a Quartet and Suite, are to be played here by the Flonzaley Quartet this season.

To meet Mr. Scalero is to feel his fervent belief in the past and future of Italy, and to see in him that tremendous force and personality which one of his countrymen, Ugo Ara, has summed up thus: "He combines in no small degree the unsophisticated sincerity and directness which were the late Theodore Roosevelt's with the timid ingenuousness of St. Francis of Assisi. He is a perfect human anachronism. And at the time when the 'climber' was never less bashful, he is one of the proud and independent spirits who would not write a line to secure a performance of a work of his by the greatest artist, nor pay a single visit for the purpose of advancing his own personal interests."

FRANCIS MACMILLEN BACK

Violinist Served as Interpreter—Will Give Five New York Recitals

Lieut. Francis Macmillen, American violinist, who was cited by General Pershing for "particularly meritorious and conspicuous service," was one of the passengers on the *France*, which arrived recently.

Mr. Macmillen enlisted immediately upon the entry of the United States into the war and was assigned to the corps of interpreters. His duties took him to nearly every point on the Western front, his last post being that of Assistant Provost Marshal at Base Section No. 6, which took in the entire French Riviera and of which Marseilles was the center.

Lieut. Macmillen attributed much of the fine morale of the American army to music. He said: "Music had much to do with maintaining the wonderful spirit and morale of our troops and played even a larger psychological part in our great victories than most people imagine. If you don't believe it, just ask any doughboy and he will tell you. I know thousands of them personally and they are of one opinion, viz., that music is perhaps the greatest single moral force in an army."

After a short rest Mr. Macmillen will begin preparing for the five recitals he will give in New York this season.

Weigester Reopens Studio After Summer Classes

Robert G. Weigester, the New York vocal teacher, will re-open his Carnegie Hall studio shortly, with anticipation of a busy fall and winter season. His summer classes in Greensboro and Winston-Salem, N. C., were attended by many pupils from the larger cities and towns of Central Carolina and Virginia. Several interesting recitals were outstanding features of his summer school.

Miss Patterson Resumes Teaching

Elizabeth Kelso Patterson, vocal teacher of New York, has reopened her studio with a large enrollment of pupils. The first musicale is scheduled for October 6.

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